FIRST TIME IN PRINT! HENDRIX'S UNABRIDGED "MACHINE GUN"

FOR THE PRACTICING MUSICIAN

guitar®

SATCH CALLS THE SHOTS

JOE SATRIANI
Programs The Issue

Transcription To
Summer Song

ALL BASS LINES INCLUDED!

Transcriptions To:

JEFF BECK
Where Were You

JIMI HENDRIX
Machine Gun

VAN HALEN
316

T-RIDE
Joey 10-20-14
Backdoor Romeo

NEW COLUMN! "GUITAR SHOP"
THIS MONTH: VITO BRATTA

FATE'S WARNING
TRIPLE GUITAR
GIVEAWAY!

PANTERA
Diamond Darrell

AUGUST 1992

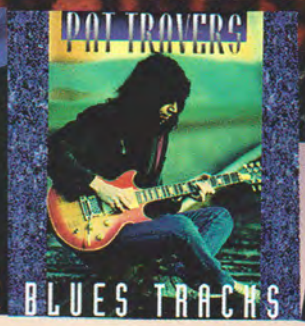
$3.50 IN USA • $4.50 IN CAN. • £2.30 IN U.K.
08
0 71896 48429 8

GUITAR HEROES POSTER: Beck • Hendrix • Van Halen

MIKE VARNEY & SHRAPNEL RECORDS PRESENTS:

DON'T BE FOOLED BY THE IMITATORS

LISTEN TO THE INNOVATORS



L.A. Blues Authority BBI-2001 This once in a lifetime blues super-session features incredible performances by Tony MacAlpine, Zakk Wylde, Pat Thrall, Jeff Watson, Richie Kotzen, Brad Gillis, Paul Gilbert, George Lynch, Kevin Russell, Steve Lukather, Billy Sheehan, Stuart Hamm, Jeff Pilson, Phil Soussan, James Lomenzo, Greg D'Angelo, Gregg Bissonette, Fred Coury, Scott Travis, James Kottak, Jeff Martin, Kevin Dubrow, Little John Chrisley, Glenn Hughes, Davey Pattison, and more!

Racer X Live Extreme Volume II SH-1059 "Live Extreme Volume II" captures the concert performance of one of the greatest live bands in the history of heavy metal. Recorded at the same sold-out shows as Volume I, this second live album complements the original by offering an entirely different set of material, including two previously unreleased songs. Paul Gilbert, John Alderete, Bruce Bouillet, Scott Travis, and Jeff Martin deliver high energy display of musicianship and intense arrangements.

Jeff Watson Lone Ranger SH-1055 While playing guitar in Night Ranger, Jeff's signature 8-finger technique and skillful flat picking garnered tremendous international acclaim. The Lone Ranger strikes back with an instrumental solo album brimming with innovative compositions and incendiary fretwork. Guest guitar soloistsand other performances by some of the industry's leading players add finishing touches that you won't want to miss!

Pat Travers Blues Tracks BBI-2002 This wailing new blues collection marks the return of legendary guitarist Pat Travers, whose high intensity blues fused songs have become essential listening to guitarists for over a decade. "Blues Tracks" is a potent collection of classic tunes of the genre, originally recorded by legends such as Willie Dixon, Ray Charles, and Johnny Winter. Ranging from super shuffles to slow blues, this 90's recording is set apart from others by Traver's gutsy approach that is seldom found in today's mainstream blues music. If you like high energy blues rock guitar then Blues Tracks belongs in your collection today.

Tony MacAlpine Freedom To Fly SH-1058 Tony MacAlpine, a highly revered guitarist, whom many credit for the resurgent interest in instrumental rock guitar albums, strikes back with this potent collection of wailing guitar masterpieces. Brimming with Tony's high caliber lead guitar solos and strong compositions, this album should greatly expand Tony's vast legion of guitar enthusiasts.

Bernd Steidl Psycho Acoustic Overture SH-1054 German acoustic guitar prodigy Bernd Steidl, exhibits ultra-fast speed picking, string skipping, and a master's technique in contexts ranging from modern classical music to progressive rock. Supported by world class players and soloists, this debut is a musical triumph in which he delivers one unbelievable solo after another.

Ominous Guitarist's From The Unknown SH-1057 Assembled by Shrapnel's founder, Mike Varney, in an effort to discover the world's hottest new guitar talent, this is the first in a series of phenomenal new guitar anthologies that features ground breaking technical solos and new textures of modern guitar. Discover these cutting edge guitarists today!

Richie Kotzen Electric Joy SH-1056 "Electric Joy" marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.

Howe II Now Hear This SH-1053 Howe II return with "Now Hear This", a smokin' collection of nine new guitar oriented songs which bear testimony to the ever improving songwriting skills of the brothers Howe. Together with bassist Vern Parsons and new drummer Kevin Soffera, Howe II are a perfect combination of songwriting savvy and instrumental prowess.

Stephen Ross Midnight Drive SH-1052 This album contains a set of material that ranges from aggressive ensemble riffing to grooving, bluesy compositions which carry Stephen's individual stamp. Polyphonic lines, key and rhythm changes, and exciting solo work from former Rising Force keyboardist Jens Johanssen help to create a stellar debut.

Marty Friedman Dragon's Kiss SH-1035 One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical / speed metal instrumental album full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. Fans of Marty's guitar work with Megadeth should find this album particularly interesting.

Jason Becker Perpetual Burn SH-1036 As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. You can also hear Jason wail on David Lee Roth's album, "A Little Ain't Enough."

DON'T MISS THESE HOT GUITAR CLASSICS: **Steeler** (w/ Yngwie Malmsteen) - SH-1007, **Keel** "Lay Down The Law" - SH-1014 (No CD), **Chastain** "Mystery Of Illusion" - SH-1018 (No CD), **Vicious Rumors** "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020 (No CD), **Tony MacAlpine** "Edge Of Insanity" - SH-1021, **Racer X** "Street Lethal" - SH-1023, **Chastain** "Ruler Of The Wasteland" - SH-1024 (No CD), **Vinnie Moore** " Minds Eye" - SH-1027, **MacAlpine, Aldridge, Rock, Sarzo,** "Project Driver" - SH-1028, **Joey Tafolla** "Out Of The Sun" - SH-1030, **Cacophony** "Speed Metal Symphony" (Marty Friedman & Jason Becker) - SH-1031, **Racer X** "Second Heat" - SH-1032, **Vicious Rumors** "Digital Dictator" - SH-1033 (No CD), **Apocrypha** "The Forgotten Scroll" - SH-1034 (No CD), **Racer X** "Live Extreme Volume" - SH-1038, **Apocrypha** "The Eyes Of Time" SH-1039, **Greg Howe** - SH-1037, **Cacophony** "Go-Off" (Marty Friedman & Jason Becker) - SH-1040, **Fretboard Frenzy** (Hot Guitar Compilation) - SH-1041 (No LP), **Richie Kotzen** (w/ Stuart Hamm and Steve Smith) - SH-1042, **Howe II** "High Gear" - SH-1044, **Michael Lee Firkins** - SH-1045, **Richie Kotzen** "Fever Dream" - SH-1046 (No LP), **Apocrypha** "Area 54" - SH-1047 (No LP), **9.0** "To Far Gone" - SH-1048 (No LP), **James Byrd's Atlantis Rising** - SH-1049 (No LP), **Joey Tafolla** "Infra-Blue" - SH-1050 (No LP), **Dirty Looks** "Bootlegs" - SH-1051 (No LP).

To order - Send $8.75 for each LP or Cassette desired, or $30.00 for four LPs or Cassettes. Send $13.75 for each Compact Disc desired, or $50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. GM, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums and our special sale items. Retail inquiries should be directed to R.E.D. Hollis, New York.

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC, EXCEPT THERE ARE NO LP'S AVAILABLE FOR SH-1046-1059, and BBI-2001-2002 OR AS OTHERWISE NOTED.

FLEA'S GONE SLINKY!

THE BEST PLAYERS, THE BEST STRINGS!

Photo by Karen Miller ©1992

ERNIE BALL®

AUGUST, 1992
VOLUME 9 NO.9

Van Halen 68

Pantera 26

T-Ride 18

DEPARTMENTS

INPUT 6
STREET NOISE 8
SATRIAN'S FAVORITES
IN THE LISTENING ROOM 13
PERFORMANCE NOTES 35
VAN HALEN
GUITAR IN THE '90s 68
JOE ALEXANDER/
RECORDING ENGINEER
ROCK CLIMBING 77
CONTEST 80
THE CALL BOARD 122
THE CLASSIFIEDS 135
RESUME 138
SOUND F/X *JEFF BECK* 141
VITO BRATTA
GUITAR SHOP 149
AMP QUESTIONS 152
GUITAR QUESTIONS 153
ALEX SKOLNICK
THE METAL EDGE 154
REEVES GABRELS
ANTISOCIAL GUITAR 156
STEVE MORSE
OPEN EARS 158
ROBERT PHILLIPS
CLASSICS ILLUSTRATED 160
RANDY COVEN
BASS SECRETS 162
NEW PRODUCTS 166
TRACKS 168
ADVERTISER INDEX 170

FEATURES

JEFF TYSON/T-RIDE
By Lorena Alexander 18
DIAMOND DARRELL/PANTERA
By Pete Prown 26
POSTER FEATURE
JOE SATRIANI
Guest Editor
Photo by Robert Knight 83
JOE SATRIANI
By John Stix 92

GUITAR & BASS SHEET MUSIC

EXPLAINING TAB 36
MACHINE GUN
JIMI HENDRIX
Transcription by Andy Aledort 37
WHERE WERE YOU
JEFF BECK
Transcription by Andy Aledort 64
SUMMER SONG
JOE SATRIANI
Transcription by Andy Aledort 105
BACKDOOR ROMEO
T-RIDE
Transcription by Kenn Chipkin 123
316
VAN HALEN
Transcription by Kerry O'Brien 133

Cover Photo by Neil Zlozower
Inset by Joe Giron/Photofeatures
Photo of Jeff Beck by Glen LaFerman

PARTICIPATE IN The Ritual

TESTAMENT

Features "Electric Crown," "So Many Lies," and "Return To Serenity."

PRODUCED AND ENGINEERED BY TONY PLATT FOR PLATINUM TONES PRODUCTIONS
MIXED BY NIGEL GREEN
MANAGEMENT: ELLIOT CAHN & JEFF SALTZMAN FOR CAHN-MAN

NOW EXCLUSIVELY ON...ATLANTIC...CASSETTES AND COMPACT DISCS.

ATLANTIC

©1992 Atlantic Recording Corp. A Time Warner Company

• STAR QUEST CONCERT INFO • STAR QUEST CONCERT INFO •

CONCERT TOUR INFO

FIND OUT WHERE YOUR FAVORITE STARS ARE PERFORMING.

CALL 1-900-454-4555
Only $2.99 per minute

Persons under 18 years of age must have parental permission to call, average call only 2 1/2 minutes.

Dates, Places & Phone #'s for Tickets Updated Weekly
24 hours a day - 7 days a week
Rotary or Touch Tone Phones

(Have ID# Ready)

ID#	Artist
696	Pink Floyd
683	Bad Company
630	Van Halen
257	Garth Brooks
644	Guns 'N Roses
701	Bonnie Raitt
653	Black Crowes
321	Grateful Dead
705	Red Hot Chili Peppers
693	Crosby, Stills & Nash
682	Jane's Addiction
152	Spyro Gyra
634	Moody Blues
709	David Bowie
629	U2
265	Eric Clapton
665	Rolling Stones
672	Queensryche
637	Faith No More
200	Marcus Roberts
671	Nirvana
678	Megadeth
660	Sugarcubes
264	Elton John
694	R.E.M.
640	Def Leppard
137	Benny Green
648	Metallica
669	Aerosmith
674	Living Colour
631	Rush
268	Bob Dylan
711	Kiss
699	Don Henley
124	Robert Cray
708	Sting
107	B. B. King
646	Bruce Springsteen
656	The Cure
690	Spinal Tap
269	James Taylor
688	Lita Ford
686	AC/DC
220	Grover Washington Jr.
632	Bryan Adams
712	Slaughter
277	Santana
642	Lou Reed
123	Bo Diddley
650	Ozzy Osbourne
695	Indigo Girls
266	Blues Traveler
188	Dr. John
702	Motley Crüe
633	Chicago
689	Smithereens
649	Prince
707	Scorpions
293	Fabulous Thunderbirds
217	Tuck & Patti
641	Phish
691	Matthew Sweet
643	Cowboy Junkies
710	Iron Maiden
275	Los Lobos
263	Al DiMeola
635	Allman Brothers
687	Warrant
651	Melissa Etheridge
704	John Mellencamp
276	Neville Brothers
218	Mark Whitfield
662	Peter Gabriel
675	Ratt
692	Adrian Legg
647	Steve Miller Band
197	John Lee Hooker
274	Edgar Winter
636	GWAR
700	Genesis
654	Skid Row
685	Trixter
668	INXS
645	Soundgarden
638	Tesla
681	Anthrax
706	Poison
639	Ride
202	Ellis Marsalis
658	Pearl Jam
661	ZZ Top
677	Cinderella
697	Paul McCartney
652	Dire Straits
684	Damn Yankees
670	Live
703	Rod Stewart
680	Sepultra
664	Psychedelic Furs
673	Cracker
655	NRBQ
667	Little Villdge
676	Overkill
657	Pantera
698	Paul Simon
679	Bon Jovi
659	Mr. Big
663	Tom Petty
226	Travis Tritt
153	Dwight Yoakam
250	Vince Gill
256	Ricky Van Shelton

Concerts by Area

ID#	Area
623	Tennessee/KY
607	Illinois/Indiana
613	S. California
622	Texas
604	Colorado
620	Pennsylvania
617	New York
614	New England
609	Maryland/VA/WV
618	Ohio
621	North Carolina
605	Florida
601	Alabama/Miss.
624	SC/Georgia
611	Missouri
610	Michigan
625	Wisconsin/Minn.
626	Washington/OR
603	Arkansas/LA
608	Iowa/Nebraska
602	Arizona/NM
619	Oklahoma/Kansas
628	N Dakota/S Dakota
627	Wyoming/ID/MT
616	Nevada/Utah
612	N. California
615	New Jersey/DE
606	Hawaii/Alaska

STAR QUEST is a trademark of StarQuest, Inc., New Hope, PA.

• STAR QUEST CONCERT INFO • STAR QUEST CONCERT INFO •

LEARN THE ART OF RECORDING

THE RECORDING WORKSHOP IS THE WORLD'S **LEADING SCHOOL** FOR **"HANDS-ON" TRAINING** IN MUSIC RECORDING TECHNOLOGY. IN OUR **INTENSIVE, 5-WEEK PROGRAM,** YOU'LL LEARN THE **CREATIVE OPERATION OF PROFESSIONAL RECORDING EQUIPMENT.** WE'LL TEACH YOU THE **JOB SKILLS** NEEDED TO **SUCCESSFULLY START YOUR CAREER** AS A RECORDING ENGINEER, PRODUCER OR STUDIO MUSICIAN.

- ►6 STUDIOS FILLED WITH THE LATEST EQUIPMENT: DIGITAL RECORDING TO HARD DISK, DAT MASTERING, AUTOMATED MIXING, MIDI AND MUCH MORE
- ►SMALL CLASSES, PERSONAL ATTENTION
- ►NO PREVIOUS EXPERIENCE REQUIRED
- ►INTENSIVE, 5-WEEK PROGRAM GIVES YOU MORE QUALITY, IN-STUDIO EXPERIENCE THAN MOST LONG-TERM SCHOOLS
- ►JOB/INTERNSHIP PLACEMENT ASSISTANCE
- ►FINANCIAL AID AVAILABLE
- ►LOW-COST, ON CAMPUS HOUSING

FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY

THE RECORDING WORKSHOP ®

THE RECORDING WORKSHOP
1-800-848-9900 1-614-663-2510
455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601
OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-0696T
©1989 THE RECORDING WORKSHOP

guitar®
FOR THE PRACTICING MUSICIAN

PUBLISHER
Howard Cleff

EDITOR-IN-CHIEF
John Stix

SENIOR EDITOR
Lorena Alexander

MUSIC EDITOR
Andy Aledort

MUSIC ARRANGERS
Kenn Chipkin, Peter Seckel

MUSIC ENGRAVER
Wojceich Rynczak

ASSISTANT EDITOR
Brian Miller

EDITORIAL ASSISTANT
Barbara Beals

CONTRIBUTING EDITORS
Alex Aguilar, Vivian Campbell, Randy Coven, Reeves Gabrels, Barry Lipman, Buzz Morison, Steve Morse, Robert Phillips, Pete Prown, Alex Skolnick, Joan Tarshis

ART DIRECTION AND DESIGN
Brian Austin

ASSISTANT ART DIRECTOR
Dave Pollard

GRAPHIC ARTIST
Lavon Welch

PRODUCTION MANAGER
Jim Piacentino

ADVERTISING SALES DIRECTOR
Barbara Seerman

ACCOUNT MANAGER
Leslie Holvey

ACCOUNT EXECUTIVE
Peter Seidel

ADVERTISING COORDINATOR
Anne Bristol

DIRECTOR OF MUSIC
Mark Phillips

CIRCULATION MANAGER
Simon Schatzmann

DEALER SALES MANAGER
Josh Rikelman

DIRECTOR OF CUSTOMER SERVICE
Kathleen Maloney

Audit Bureau Of Circulations

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $27.95 per year ($45.95 for two years) by Cherry Lane Music Company, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y. and additional mailing office. Canadian GST regitration R127967271. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 53063, Boulder, CO 80322-3063.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1992 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

Foreign distribution by Comag , Tavistock Road, West Drayton, Middlesex UB7 7QE (0895) 444055.

It's no secret why Nady sells more wireless than any other brand—we always offer the best performance and the best price in wireless. And we're getting even better at it with our new Nady 301 UHF.

The Nady 301 lists for under $800, yet delivers truly outstanding performance. First, it operates on the uncluttered UHF band, so there's very little chance of interference. And for maximum flexibility, we've included state of the art four channel frequency synthesis. With four user selectable channels—on both the receiver and the transmitter. So you're assured of a clear channel, from Maine to Maui.

And remember, if you're maxed out in the number of VHF wireless systems you can run on the same stage, it's a whole new ballgame with UHF. You can run up to four Nady 301 UHF systems in addition to your VHF ensemble. And like all Nady wireless systems, the Nady 301 will give you sound quality that's every bit as good as hardwire mics and instrument cables. After all, Nady patented audio companding noise reduction for wireless, and even though others try to copy it, no one has matched Nady's 120 dB dynamic range.

So if you're considering UHF wireless, consider this: you can spend a lot more money on a system that'll give you a lot of noise. Or you can choose the Nady 301 UHF.

To find out more about Nady's new line of versatile and talented UHF wireless systems, see your nearest Nady dealer.

Nady presents everything you'd expect in a high performance UHF wireless system... except the high price.

The Nady 301 UHF. Four user selectable UHF channels. For under $800.*

NADY SYSTEMS, INC. • 6701 Bay Street • Emeryville, CA 94608 • Tel: 510/652-2411 • Fax: 510/652-5075

The Best Performance and Price in Wireless

* Guitar and lavalier models only.

INPUT

Send letters to: Input, P.O. Box 1490, Port Chester, NY 10573

Dear GUITAR,

I wanted to write you on your April 1992 issue, particularly "In The Listening Room" with Kim Thayil. It was nice to see his impressions on the style of the late Terry Kath. As a guitar player, I was influenced by his style. While, as Kim said, many people considered Chicago to be a brass band, they missed some fantastic soloing if they only listened to the "hits." Songs such as "Uptown," "A Hit by Varese" and "Byblos" are a few that come to mind as superb works. It was nice to see Terry get a little bit of posthumous praise, and hopefully through Kim's remarks, others will listen as well.

Malcolm D. Wilson
Silver Spring, MD

Dear GUITAR,

Thanx for finally doing another Red Hot Chili Peppers transcription. The Chili's are just now getting a lot of mainstream attention, but some of us have loved them for years. Chili chords can be pretty confusing, because it's hard to voice them, and a tab puts it all right there.

It's sad to see that the guitar and bass community often overlooks great players, such as Flea and Les Claypool (of Primus), because they don't fit into the mainstream. They do things differently than other bass players, but what they do is quite amazing. Flea and Les made everybody I know that plays bass want to play it. They made me play it. Their virtuosity cannot be denied.

Sam Miller
Santa Cruz, CA

Dear GUITAR,

I have been a continuous subscriber to your magazine since 1984. It is above all my first choice for a guitar magazine. I would like to share a few of my pros and cons about your magazine.

I enjoy the choice of songs that are in every issue. You've made it possible for me to learn my favorite cover songs since I started playing guitar. I attend Berklee College of Music and am in my second semester. I still receive your magazine in the mail. On my arrival at Berklee, I realized all of my guitar major friends have tons of your magazines as well. They tell me it has helped them in the past, also.

GUITAR has grown a lot since I started subscribing. You now have the bass line transcribed for every song in the issue. That helps out bands learning the song. I also really enjoy your "Classics Illustrated" column by Robert Phillips. I wish you could feature more in this column, though. Your "Resume" column exposes new talent that needs to be heard. I think that's great that you've started doing that. I am currently working on a resume for the column, and hope to get it to you by early summer. My only complaint is your "Antisocial Guitar" column. I don't really see any point to someone showing you how to bend a string or bend your tremolo bar.

Overall, I am excited to receive the rest of this year's subscriptions. Please continue what you've been doing, and good luck in the future.

Tony Morales
Boston, MA

Dear GUITAR,

I'm writing this letter to Ozzy Osbourne and Delores Rhoads in care of this magazine, so please make sure this gets to them. Thank you.

To Ozzy & to Delores:

Recently, Randy has been in all the guitar magazines, and this intrigued me about him. The same thing happened with Eric Johnson. He kept showing up, so I bought his tape and found out what a great player he is. I found out how great Randy was this way. I am very much interested in classical guitar, and my main influence has been Yngwie Malmsteen, until now. I've always known that Randy was classically influenced, but I never got into his playing. I don't know why, but I wish I had. Now he has become a big influence on me, because I realize that before all the Yngwies, Paul Gilberts and Vinnie Moores came along, Randy was already an up-and-coming neoclassical guitar god. I've read quite a few interviews and stories about Randy, and I feel that nothing more can really be said that already hasn't been. All I can say is that the passion Randy put into every note made it very clear that he did not just play music—he made love to it. Whenever I hear him play, a smile comes to my face, and it stays there long after the song is over. I'm so sorry that he will never know the smiles he created, and even sorrier as I now fully realize his significance and how untimely his death was. God rest your soul, and forever keep it in peace, Randy. You will always be in our hearts, souls and music.

Jeff Burrell
Minneapolis, MN

Uniting the Community of Guitarists!

Communicate directly with the most active and committed musicians in the world: the readers and players of *GUITAR For The Practicing Musician*, in the CALLBOARD NEWSLETTER.

In each monthly issue of the *CALLBOARD NEWSLETTER* you can:

- Talk shop, records, concerts, and guitars with your peers;
- Find people to jam and form bands with;
- Express your opinion on an unlimited variety of musical subjects;
- Give and receive inspiration and support, compare notes, practice tips, riffs and solos;
- Find out about far-flung music scenes, music schools, programs and camps;
- Sell your tape or demo...or guitar;
- Notify the readership of your own or your favorite local band or musicians;

Messages received before the posted deadline will appear *in print* and *in the hands of readers* within days!

The best-selling guitar magazine in America just got bigger.

Now we encompass even more of your world. Subscribe to the *CALLBOARD NEWSLETTER* and receive 12 invaluable, information packed issues for just $13.95.

*You will then be entitled to run your message on the **CALLBOARD** for free!*

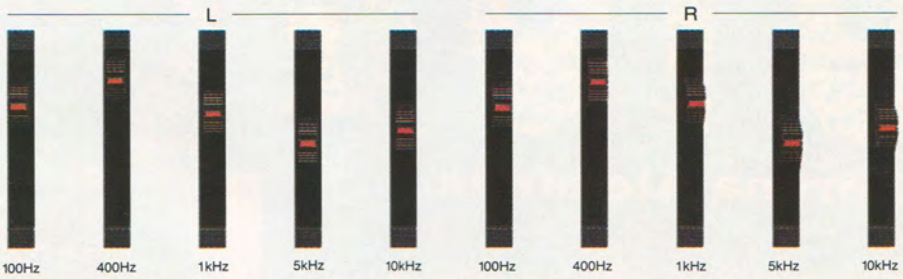
REQUIREMENTS:

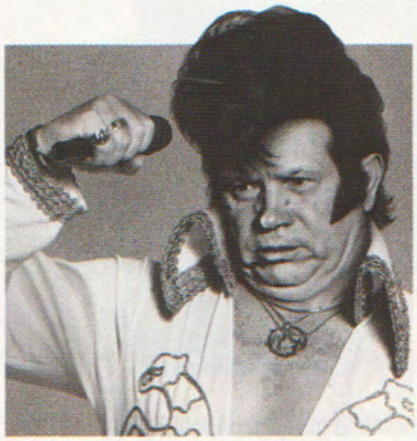
* All subscriptions must be paid in advance by check or money order (U.S funds only).
* Addresses and phone-numbers will be used or withheld at subscriber request.
* All copy is subject to approval, editing and space limitations.
* Please allow 4 weeks for first issue to arrive.

Send your order to: The Callboard Newsletter
P.O. Box 430, Port Chester, New York 10573-9974

Name _____
Address _____
City _____
State _____ Zip _____

The Callboard Newsletter





The MT120 with 5-band EQ. Creative freedom. And a bit more.

Quite a bit more. Like getting a rock solid bottom end from the kick drum. Like bringing more brilliance to a cymbal. Like making a dull guitar track scream. All from a four track cassette recorder with an integrated mixer and a 5-band graphic equalizer. When you go in to your local dealer, don't ask for the MT120. Demand it.

YAMAHA®

© 1991 Yamaha Corporation of America, Professional Audio Products, P.O. Box 6600, Buena Park, California 90622-6600.

STREET MUSIC

By Lorena Alexander

Ackerman & Buckethead in the studio

Marvin Collins/Windham Hill

DUELING FINGERS: Hailed as the most original heavy-metal-meets-avant-garde guitar player anywhere, **Buckethead** has left San Francisco's **Deli Creeps** (once called "so good they piss me off" by **Faith No More's Mike Patton**) to pursue other projects, among them an improvised album with **Bootsy Collins**, produced by **Bill Laswell**, and a guest appearance on two tracks of **Will Ackerman's** *The Opening Of Doors*, a collection of mostly original guitar compositions. Composer/guitarist **Ackerman**, co-founder of the Windham Hill label, has launched another record label, Gang Of Seven, which specializes in releasing narrative monologue. Besides works by spoken word performers **Spalding Gray**, **Wallace Shawn**, and **Nora Dunn**, the label will draw upon stories told to **Ackerman** by people on the street, some recorded during his 30-state backroads journey through America's heartland. Additionally, **Ackerman's** High Street Records has signed **Downy Mildew**, one of L.A.'s leading underground bands.

the MEN

Courtesy PLG

GUYS & DOLLS: "I wanted a band that could play the shit out of a G-chord!" Manhattan-native singer/songwriter/guitarist **Jef Scot** got his wish in the combined talents of **Lore Wilhelm** (guitar), **Nancy Hathorn** (bass), and **David Botkin** (drums), collectively known as **the MEN**. Obviously, the band moniker can be deceiving. Detroit-born sisters **Lore** and **Nancy**, originally in the early-'80s group called **The Hondas**, are each accomplished players with brains and chops; both hold down respectable day jobs (**Nancy** in management at a major L.A. baking concern, **Lore** in the medical profession), and **Nancy**'s the mother of two children. "**Lore**'s the original Voodoo Child," **Jef** says. "She's a full-on hardcore blues guitar player. In her spare time she has this group called **Jimi's Kids** that plays **Hendrix** and **James Brown** covers." Meanwhile, **Nancy**'s influences run from **Kool Moe Dee** to **Nirvana** and **Metallica**. In 1986, the two women were joined in their group called **September** by drummer **Botkin** (son of composer **Perry Botkin, Jr.**, known for the "Mork & Mindy" theme, "Bless The Beasts and The Children," and "Nadia's Theme"). In 1990, after playing guitar on **Tori Amos**' album, **Jef Scot** was "looking for musicians who were almost virgins" (meaning their musical sensibilities were unjaded!) Then in March of that year he struck pay dirt and with his dream ensemble formed **the MEN**. The band's eponymous **David Leonard**-produced debut album on Polydor features 12 country & blues-tinged rock tracks alive with that janglin' G-chord, hooks aplenty, and **Jef's** own lyrical vignettes of real life, real people.

Ed Esposito

MUGGING MAIDENS: Doing the schmooze thing during their meet-and-greet-the-press party at Sony's Manhattan offices are **Iron Maiden** bassist/founder **Steve Harris** and **Maiden** mate/founding guitarist **Dave Murray**. With *Fear Of The Dark*, **Harris** takes his bow as co-producer while **Murray** doubles his usual collaboration quota with two of the album's 12 tracks, all recorded at **Harris'** new Barnyard Studio in Essex. Whereas the band's prior effort, *No Prayer For The Dying*, was recorded almost live, **Harris** says this time, "We spent a great deal of time and attention on the actual recording process."

Courtesy Capitol Records

HEROES & VILLAINS: In the U.K., **Terry Bickers** is a guitar hero with an enormous underground following. The former **House of Love** guitarist's band **Levitation** hopes to surpass the cult status accorded them now that their first full-fledged studio release, *Need For Not* (Capitol), has been released. Specializing in three-guitar music of the swirly/spacey/neo-psychedelic variety, the five **Levitation** lads abide by a kind of "new age" rock ethos all their own. Which apparently didn't go down easy with **Mark E. Smith** of **The Fall**, who kicked **Bickers & Co.** off their English tour after only three dates, calling them "a bunch of f***ing poofs" and refusing to give the band proper soundchecks. **Bickers** claims **Smith** was unhappy with **Levitation's** use of time and dry ice during warm-ups, escalating the animosity between the two camps. According to **Levitation** guitarist **Christian Hayes**, "We're not into character assassination, but we couldn't work under the atmosphere [**Smith**] was creating."

THE BUZZ

Ice-T and **Body Count** made MTV history when, for the first time in the music channel's 10-year history, a new video (the band's buzz clip "There Goes The Neighborhood") was simultaneously added to "Yo! MTV Raps," "Headbanger's Ball," and "120 Minutes"....**Kevin DuBrow** of **Quiet Riot** fame is readying the release of two original QR albums, recorded exclusively for Japanese distribution. Included are several demo tapes which feature guitarist **Randy Rhoads**....Vocalist **John Bush** has left **Armored Saint** to join **Anthrax**, filling the slot vacated by **Joey Belladonna**. While the move appears to signal an end to the Saint, the band does appear intact performing "Reign Of Fire" and "Symbol of Salvation" in the New World film *Hellraiser III*, wherein the demise of the group on screen is at the hands of the infamous Pinhead! **Motorhead** also contributes two songs to the soundtrack, a cover of **Ozzy**'s "Hellraiser" and the newly written "Hell On Earth"....No, that's not **Gregg Allman** you'll be hearing doing lead vocals on the **Stevie Wonder** gem "I Wish," covered by **CPR** (**Coven/Pitrelli/Riley**) on their forthcoming fall release. The voice belongs to none other than **Zakk Wylde** (contributing some pretty smokin' guitar licks as well), whose own solo demos are songs that show strong **CCR/Allmans/Lynyrd Skynyrd** influence. Zakk reports that a new **Ozzy Osbourne** studio album is in the works as well as another live **Ozzy** package....It's official: guitarist **Richie Kotzen** has joined **Poison**, replacing **C.C. DeVille**....**Mrs. Phyllis Fender** has been named honorary chairperson of G&L Musical Products, the Fullerton, CA, guitar and bass crafting company founded by her late husband, **Leo Fender**. A company spokesperson says Mrs. Fender will assist them in sustaining the legendary guitar maker's dream of "creating superb guitars and basses."....**Doug Wimbish** is the new bass player in **Living Colour**....In addition to touring as lead guitarist in **Ringo Starr's All-Starr Band** this summer, **Joe Walsh** is releasing the **Bill Szymczyk**-produced *Songs For A Dying Planet*, reuniting him with **James Gang** bassist **Dale Peters** and longtime drummer **Joe Vitale**....**Steve Vai** is writing a fictional script with his sights set on feature filmdom (after his next album and tour, that is). The plot surrounds a rock star whose manager and lawyer are behind a failed attempt to murder him....Near the end of **Love/Hate's** sold-out Manchester International show in England, bassist **Skid** suffered a serious shoulder injury after taking a running leap off the edge of the stage. Apparently the Brit audience wasn't particularly well-versed in stagediving ethos and pulled away, letting him fall some six feet. The band was forced to cancel the balance of their European tour and return home to L.A. so **Skid** could recuperate with the help of extensive physical therapy.... Drummer **Philthy "Animal" Taylor** has split from **Motorhead** but **Lemmy**, **Wurzel** and **Phil Campbell** are forging on to complete recording of the group's follow-up to last year's Grammy-nominated *1916*, with **Mikkey Dee** now permanently sitting in on drums and **Peter Solley** again producing the yet untitled record (although at press time titles under consideration were *March Or Die* or *Stand*)....

"A Band Needs To Evolve..."

Joey Allen *of Warrant*

Many musicians would be content to play it safe once they've achieved multi-platinum status by staying with the same style that got them there. Not Warrant. Their new album, "*Dog Eat Dog*" displays "a more serious, more lyrical, more mature" side of the band that will definitely impress those who have overlooked Warrant's music because of their overwhelming video presence.

Over the past few years, our work with Warrant and other frontline bands has helped us to evolve as well. Our enthusiasm for change and new ideas has made Ibanez RG500 and RG700 guitars the unchallenged standard in Rock and Metal. And our European-designed AFR basses, fixed bridge 470S guitars, and our new RT450 with non-locking tremolo all reflect some of the exciting new directions in Rock.

Ibanez®

For our new 1992-93 Ibanez Electric Guitar Interview catalog and Affirma Bass catalog,send $5.00 ($7.00 in Canada) to Ibanez, Dept. GG11: P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1

Joey Allen
w/RG565 prototype

Erik Turner
w/USA Custom

Jerry Dixon
w/AFR Affirma bass

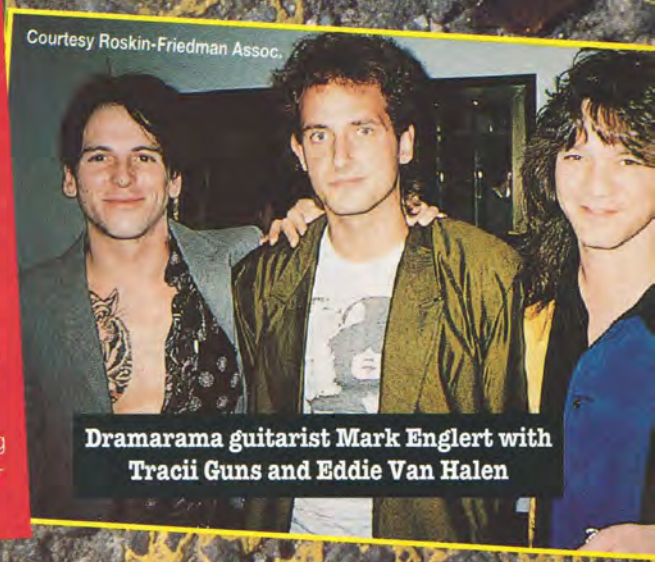
John Jorgenson was honored by the Academy of Country Music as Guitarist of the Year for the second consecutive year. The ex-**Desert Rose Band** member may pleasantly surprise those who know him only as a country guitarist with the emergence of his five-piece band, **Hellecasters** (whose members include **Will Ray** and **Jerry Donahue**), as well as his blues-rock trio the **John Jorgenson Band**....Russia's **Gorky Park** hooked up with **Tubes** star **Fee Waybill** in the production seat for eight of the tracks on their second album....Bassist **Francis Buccholz** and **The Scorpions** have parted ways....Producer **Tom Dowd** (**Cream**, **Allman Bros.**, **Derek & the Dominos**) is working on the debut outing for Mercury Records' southern rockers **Copperhead** in Memphis....Axeman/singer/session vet **Bobby Messano** (**Lou Gramm**, **Joe Lynn Turner**, **Fiona**, **Steve Winwood**) has been doing the back-to-the-roots thang for the past coupla years, concentrating on his first love—the blues—via his **New Blues Orchestra**, with a steady diet of club and concert dates in the New York State area, including opening slots for **Matt "Guitar" Murphy**, **John Mayall** and **Chicago**. **Bobby's** especially psyched about the addition of harmonica player **Chip Sellarole**, a blues harp player who could give **Magic Dick** a run for his Hohner. The quartet has a solid batch of tunes ready for imminent release....**Cinderella** is about to enter Philadelphia's Kajem/Victory Studio with producer **Andy Johns** (and new drummer **Kevin Valentine**) to begin sessions for their forthcoming '93 release. Meanwhile, **Tom Keifer** did some songwriting down in Florida earlier this year with **Lynyrd Skynyrd** at their request. Four of the songs that came out of the collaboration appear on **Skynyrd**'s new album. Ironically, **Cinderella** closed most of their sets last tour with "Sweet Home Alabama"....**Dee Snider** has finally pulled together his first post-**Twisted Sister** outing with new band **Widowmaker**....One night in Cleveland, **B.B. King** not only called **Ben Schultz** up on stage to jam with his band (which included **Johnny Winter** that particular evening), but handed over his legendary guitar as he told the audience (which included **Jeff Beck** and **Jimmy Page**), "I'm gonna hand this young man Lucille and go get a scotch and soda." You can hear the solo debut of the guitarist accorded such a great honor by checking out *TriAlity* (TVT) from the **Ben Schultz Band**, featuring bassist **Tim Bogert**. It probably won't be your first exposure to the Tampa guitarist though; in the last 20 years he's jammed or done session work with **Muddy Waters**, **Small Faces**, **Buddy Miles**, **Rod Stewart**, **Stevie Wonder**, **Chuck Berry**, **Stevie Ray Vaughan**, **Stephen Stills**, **Ric Ocasek**, **Bad Company** and even **Jimi Hendrix**, honored on the album via **Schultz's** cover of "Got Me Floatin'." In the words of *GUITAR*'s Pete Prown, **Schultz** "had the sense to make good songwriting a priority rather than just waffling on his six-string for an hour."

Michelle Morton

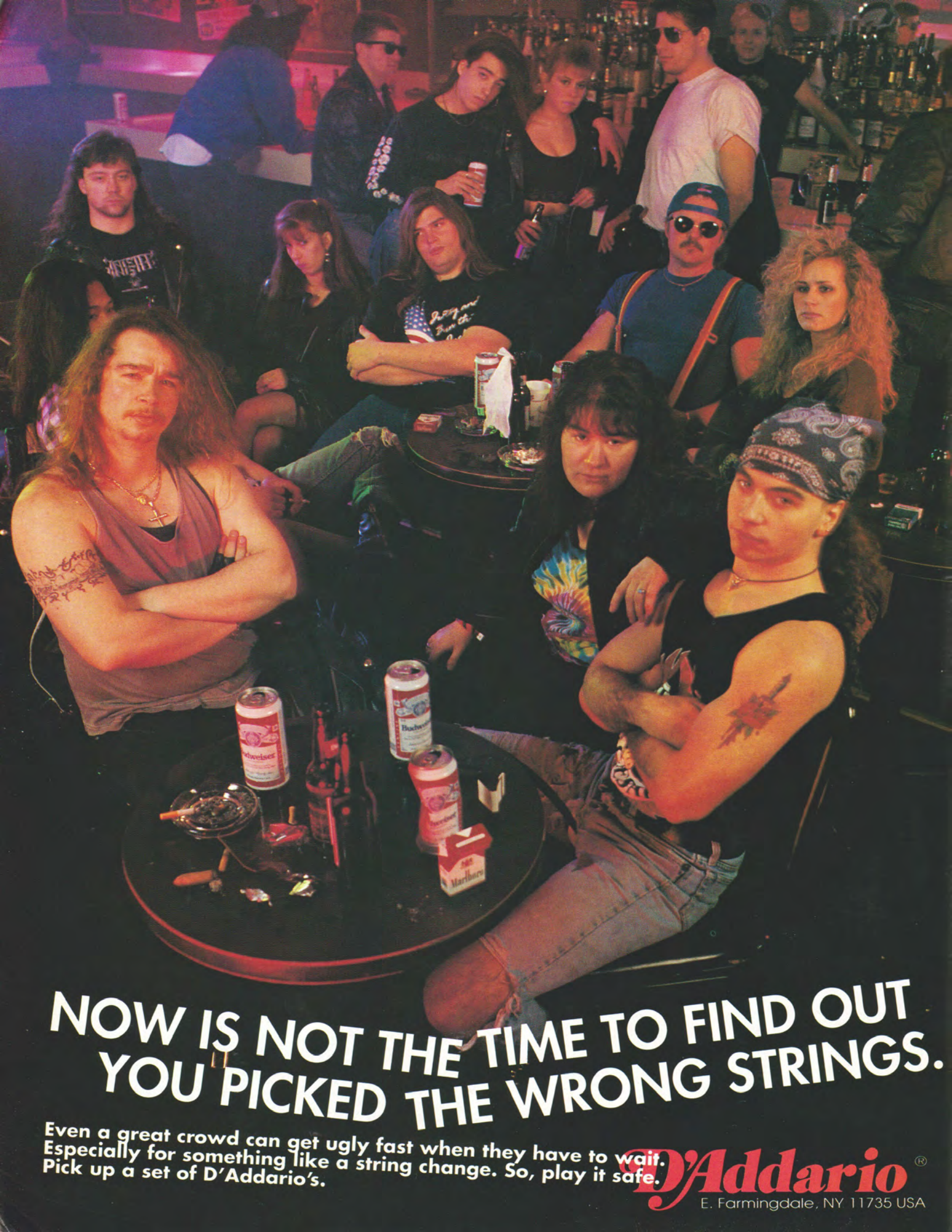
PRO-JAMMERS: Like NYC's China Club doesn't already pack 'em in for their weekly Pro-Jam nights (one never knows who might get on up to jam into the wee hours), when the recent Sam Ash Music guitar clinic series at the club fell on the same nights, six-string stars came out en masse. Clinic giveaways (including guitars by Paul Reed Smith and Ovation) made it easy for a lot of lucky attendees to put into practice what they learned at the workshops, run by participating Hartke, Ibanez and Kubicki artists. In addition to **Paul Reed Smith** and **Larry Coryell**, performers in the series included **Larry Mitchell** and **Stu Hamm** (above), **Danger Danger's Andy Timmons** and **Winger's Reb Beach** (below).

Michelle Morton

POWER POP LIVES! On *Vinyl*, **Dramarama's** fourth (albeit first major label) album, the L.A.-based band again fans the flames of their unabashed affection for those artists that most inspired them: **Mott The Hoople**, **T.Rex**, **Big Star**, **Lou Reed**, the British Invasion groups of the '60s, and the **New York Dolls** among them. Funny how these guys always manage to flex their strong pop sensibilities, paying tribute to the music they grew up with without sacrificing a very "now," very signature sound all their own. This time out, the band's album boasts guest stints by **Heartbreakers**' keyboardist **Benmont Tench**, percussionist **Jim Keltner**, and ex-**Stones** guitarist **Mick Taylor**. In fact, **Petty/Wilburys/Keith Richards** engineer **Don Smith** co-produced the record with **Dramarama** bassist **Chris Carter**, and it includes a cover of the **Jagger/Richards**' number "Memo From Turner" (remember the *Performance* soundtrack?). Playing with **Mick Taylor** made **Dramarama** axemen **Mark "Mr. E. Boy" Englert** and **Peter Wood** two very happy cats. Their own favorite players? **Mark** cites **Keith Richards**, **Dave Davies** and **Neil Young**, while **Peter** casts a second vote for **Keith** as well as **Ronnie Wood**. For their part in creating Dramarama music, effects-wise, Peter uses none, Mark likes foot pedals, and both like Marshall Amps and vintage guitars. Both have been playing guitar for over 23 years and both are endorsed by Ibanez/Starfield guitars. When they're not playing their custom-designed and made Starfields, Mark likes to play the Gibson ES 335 and Peter reaches for his '61 reissue Fender Telecaster. Mark also likes to hang out with way cool guitar stars.


Courtesy Roskin-Friedman Assoc.

Dramarama guitarist Mark Englert with Tracii Guns and Eddie Van Halen


NOW IS NOT THE TIME TO FIND OUT
YOU PICKED THE WRONG STRINGS.
Even a great crowd can get ugly fast when they have to wait.
Especially for something like a string change. So, play it safe.
Pick up a set of D'Addario's.
D'Addario®
E. Farmingdale, NY 11735 USA

IN THE LISTENING ROOM

Neil Zlozower

by John Stix

In programming this issue, we asked Joe Satriani who he would like to hear from In The Listening Room. He named Keith Richards, Carlos Santana, Joe Perry, Steve Lukather and Frank Zappa, all of whom weren't available in time to share their opinions with us. Instead, we rounded up some of today's finest players to wax poetic on Joe's Listening Room candidates.

1 "Planet of the Baritone Women" from *Broadway the Hard Way*, by Frank Zappa/Rykodisc

STEVE VAI: It's obvious that you know exactly the way I feel about Frank. There is only one album I think he's ever released that I don't like, and that's this album. I dislike this song, I dislike most of the material on that record. I love Frank's music, but when he gets into too much of the political satirism, it's just too much for me. Simple blues progressions with the satire, I'm not too keen on that. Have you ever heard *Jazz from Hell*? One of the most brilliant albums I've ever heard. It delves deep into a side of him. He's got so many different sides in him that he shows musically, and each album has a tone to it. The tone of this record is political satire. I'm not into political music. I appreciate people making their statement. I don't condemn them, or take anything away for the statements he makes on that record, but for instance, basically, he talks about "Confinement Loaf," about how in prisons they feed the prisoners this loaf that's made out of soybean curd, or byproduct, and it's supposed to calm them down and keep them from being so hostile. He goes, "How long will it be before confinement loaf ends up in the schools?" Well, in my opinion, not too soon, or it couldn't be soon enough. My nephew goes to school, and there's gunfights and knifings in his school. Kids with guns, gang wars in his school. Feed 'em some confinement loaf! I don't follow politics as much as I probably should, but I will say that album, the tone of it, is not my favorite Frank Zappa music.

2 "Rosanna" from *Toto Past and Present 1970-1990*, by Toto/Columbia

JASON BIELER (Saigon Kick): This is one of my all-time favorite drumbeats and the song just walks you through so many different styles. The brilliance about it is that it's not blatant. Some bands try to move through different musical pieces and it catches you as a transition. They are going from one thing to the next and it sounds tailor-made. It sounds like one thing. The band is amazing. Every player is on top of it. The singer is great and the guitar player has got to be one of the greatest guitarists of all time. There is a prime example of a guy who can tear anybody's head off if he wanted to, but knows how to play the songs. He's a writer and a player. I appreciate a guy like that more, because you listen to him play one note and you know the guy really thought about it. If he wanted to amaze and dazzle everybody on the entire planet as a guitar player he could do it, but he always has the song focus. I think that's the key thing. No matter how great the guitar player is, I think he should always function within the songs. The drumbeats are just amazing. It's an amazing band, and this song is the culmination of an amazing band. It's one of my favorite songs they ever did. "Africa" is a great song, too. I like their harmony sense, and their ability to take different things and make it work. You can't say enough about a band like this. They are like Journey, but they are ripping. And they are not overplaying. Everybody is playing their ass off constantly, where Journey was just more subdued. These guys work so well together. They are the epitome of what a great band should be. This reminds me, I've got to go out and get this CD.

3 "Love Supreme," from *Love Devotion and Surrender*, by John McLaughlin and Carlos Santana/Columbia

VERNON REID: John McLaughlin? It was "Love Supreme." I love that. McLaughlin is interesting, to me. Look at his whole career, from the time he spent with Miles Davis, up through the Mahavishnu Orchestra, which is where I think he had his greatest impact, to the things he did with Shakti. Shakti is amazing to me. Then you hear the stuff he did with Paco de Lucia and Al DiMeola. He literally played the styles of Indian classical guitar, and went from that to sort of a flamenco influence, and then you think what he did with the electric guitar is

tremendous. This album was when they were both wearing white suits. "Love Devotion" sort of thing. At the time I thought it was just like, wow, because that was when fusion actually had a chance to be something worthwhile. But it just got a little weird. I think some of the people wanted to become more popular, and they just started doing sort of what they thought was popular music. A lot of it didn't really hit the mark of pop music. It's sort of like the idea of what someone in a hermetically sealed world thought might have been pop music. It didn't develop enough of a language of its own. It became a few really great bands. Weather Report's probably the only one who sustained. Fusion dissolved because everybody wanted to do their own trip, and it just didn't groove. It was kind of sad, in a way.

This collaboration between McLaughlin and Santana was very interesting, because, you know, McLaughlin was known as "Iron Chops" or whatever, and Carlos just has his voice. With Carlos, from the time when you first hear him, up through now, there's something that's just been consistent. It's interesting that they found each other. In the introduction, you hear how they complement each other. You would think that McLaughlin would totally dominate the situation, but he doesn't. That's because Santana has a singular voice that he brings to it. It's like that standard, they can't take that away from you. People can argue about technique, or this and that, but no one can tell you that your voice is not your voice.

4 "Magic Touch" from *Permanent Vacation*, by Aerosmith/Geffen

TRACII GUNS: Brad Whitford, Joe Perry. Those guys were the greatest at using combinations of guitar sounds.

> "No matter how great the guitar player is, I think he should always function within the songs".
> ~ Jason Bieler

Two guitars, sounding totally different, and playing two totally different things and making it work. I actually think that Brad Whitford is a little bit more proficient guitar player. I think he is a little more technically happening. I think Joe is the epitome of cool guitar playing. Just playing Chuck Berry to the hilt, playing Keith Richards to the hilt. Very imaginative songwriting, too. Possibly one of the heaviest bands without being heavy. Tremendous inspiration in their music. It's almost soul-like. Serious attitude. It's like a dark feeling almost and it's not dark music. The way they put guitar sounds together, they are the kings—after the Stones—of taking a clean guitar sound and making it sound heavy. Getting all the attack and punch and really great riffs. They are so gutsy. This song I didn't need to listen to. It sounds like a lot of Aerosmith songs. I think they took a more commercial approach to it lyrically and melodically. But it sounds like a bunch of Joe Perry/Brad Whitford riffs from *Toys in the Attic* or *Rocks*. It's got a lot of those chord pull-offs, where you play two strings and pull-off. It's very traditional to Aerosmith. Guns N' Roses is kind of like the new Aerosmith. They do a lot of that. But [Aerosmith] did it first. They took the Stones and the Yardbirds and put a thread together and said, here we go, this is our rock 'n' roll. It took a while for them to catch on, too. I wasn't that into music when they came out. I was like seven, but they have had a big impact on rock 'n' roll lately. They are very English, to me. American rock bands, to me, have a party kind of attitude, and English rock bands take music really seriously and have tremendously long roots. A lot of black music in English music. I find that in Aerosmith, too. A lot of soul, groove and Motown in there. I love it.

5 "Little Red Rooster" from *Flashpoint*, by The Rolling Stones with Eric Clapton/Columbia

TOM KEIFER: I don't know who it is, but it's killer guitar playing. That song is great. I love that low-down dirty blues. The solo tone is great. The structure of the solo was on. It flowed and it was played with conviction, and that's the thing with blues. Blues is great live. I thought it was Jagger because I've heard him sing that song before. But I couldn't place the guitar. It sounds like Jagger but that's not Keith Richards playing guitar. It sounded like Clapton. I thought, "Is this Stones with Clapton playing guitar?" I thought, "Naw!" The Rolling Stones are the best band there ever was. I pretty much like all their stuff. I can remember being in a garage when I was 14 years old, playing "Brown Sugar" and "Honky Tonk Woman." They made me want to play.

BUY A CONCERT SERIES II AND THE FIRST 17 HOURS ARE ON US.

You may not know it, but the average life of a battery in most wireless transmitters is only about eight hours. And that can add up to some serious money if you use wireless a lot.

So we designed Concert Series II to give you over *twice* the battery life of other systems. Actually, between 17 and 20 hours from a single 9 volt alkaline battery.

One of our engineers figured it out. If you use a wireless system five times a week, four hours at a time, you can save over $300 a year in batteries alone!

It's too bad most companies don't think a little battery can lead to a big idea. Because saving money should be an important part of any professional wireless system.

And that's just one of the extras you'll enjoy with Concert II. A brand new dbx* IC makes noise disappear. And our True Diversity circuitry is *truly* discriminating, producing clear, worry-free RF performance every time out.

Audit Concert Series II at your Samson dealer. Buy one, and you could save $300 on batteries in the first year. On second thought, make that $295.65.† The first battery's on us.◇

SAMSON®

WE ARE THE WIRELESS FUTURE®

Samson Technologies Corp. P.O. Box 9068, Hicksville, NY 11802-9068 Tel (516) 932-3810 Fax (516) 932-3815 © 1992 Samson

*dbx is a registered trademark of Carillon Industries. †Suggested list for a Duracell® MN 1604B2 9V Alkaline Battery is $4.35.
◇Did we forget to mention we're giving away a free Duracell Alkaline battery with the purchase of a Concert Series II System? Offer expires October 1, 1992.
Duracell is a registered trademark of Duracell Inc.

COLUMBIA HOUSE BRINGS YOU...
MUSIC, MUSIC, MUSIC,

Natalie Cole—Unforgettable. (Elektra) 422•279/392•274
Richard Marx—Rush Street. (Capitol) 433•110
En Vogue—Funky Divas. (East-West) 435•750
Mr. Big—Lean Into It. (Atlantic) 418•798
Ricky Van Shelton—Don't Overlook Salvation. (Columbia) 436•360
Mariah Carey—Emotions. (Columbia) 428•029
U2—Achtung Baby. (Island) 431•213
Vanessa Williams—The Comfort Zone. (Wing) 426•510
Bruce Springsteen—Lucky Town. (Columbia) 426•600
Bruce Springsteen—Human Touch. (Columbia) 436•592

ANY 8 CDs OR 12 CASSETTES

Amy Grant—Heart In Motion (A&M) 424•457
David Byrne—Uh-Oh (Luaka Bop/Sire) 436•949
Celine Dion (Epic) 436•782
Tori Amos—Little Earthquakes (Atlantic) 436•352
Best of Twisted Sister (Atlantic) E 435•800
k.d. lang—Ingenue (Warner Bros./Sire) 435•404
Yellowjackets—Live Wires (GRP) 435•388
Spinal Tap—Break Like The Wind (MCA) 435•339
Yanni— Dare To Dream (Private Music) 435•271
King's X—Fourth Album (Atlantic) 435•263
Miles Davis—Capitol/Blue Note Years (Blue Note) 435•206
The Sugar Cubes—Stick Around For Joy (Elektra) 434•654
The Church—Priest= Aura (Arista) 434•290
Essential John Waite (Chrysalis) 433•672
Social Distortion—Somewhere Between Heaven And Hell (Epic) 433•631
Poison—Swallow This (Capitol) 433•128/393•124
Keith Richards & The X-Pensive Winos—Live At The Palladium (Virgin) 433•086
"Beauty & The Beast" Original Sndtrk. (Walt Disney Rec.) 432•690
Tevin Campbell—T.E.V.I.N. (Qwest/ Warner Bros.) 431•585
Southside Johnny & The Asbury Jukes—Better Days (Impact Records) 431•551
Various Artists–New York Rock and Soul Revue (Giant) 431•411
Bette Midler—"For The Boys" Orig. Sndtrk. (Atlantic) 430•876
Neil Young And Crazy Horse—Weld (Reprise) 430•645/390•641
Gerald Levert—Private Line (East-West) 430•629
Red Hot Chili Peppers—Blood Sugar Sex Magik (Warner Bros.) E 428•367

Al DiMeola—Kiss My Axe (Tomato) 435•453
The Earl Klugh Trio, Vol.1 (Warner Bros.) 430•561

Bryan Adams—Waking Up The Neighbours (A&M) 429•779
Frank Sinatra—Sinatra Reprise/The Very Good Years (Reprise) 430•363
INXS— Live Baby Live (Atlantic) 430•298
Kenny Loggins—Leap Of Faith (Columbia) 430•256
Eric Clapton–24 Nights (Reprise/Duck) 430•249/390•245
The Very Best Of The Righteous Brothers–Unchained Melody (Verve) 423•772
Blind Faith (Polydor) E 423•673
John Lennon/Yoko Ono—Double Fantasy (Capitol) 380•774
Marvin Gaye's Grt. Hits (Motown) 367•565
The Beach Boys—Pet Sounds (Capitol) 367•193
Yes—Fragile (Atlantic) 351•957
Traffic—The Low Spark Of High Heeled Boys (Island) 351•924
Aretha Franklin—30 Greatest Hits (Atlantic) 350•793/390•799
The Rolling Stones—Sticky Fingers (Rolling Stones Rec.) 350•645
Van Morrison—Moondance (Warner Bros.) 349•803
Motown's 25 #1 Hits From 25 Years (Motown) 319•996/399•998
America's Grt. Hits (Warner Bros.) 291•385
Meat Loaf—Bat Out Of Hell (Epic) 279•133
Peter Frampton—Frampton Comes Alive! (A&M) 262•311/392•316
Various Artists—Two Rooms–Songs of Elton John & Bernie Taupin (Polydor) 430•421

Little Village (Reprise) 434•480
PM Dawn—The Utopian Experience (Gee Street/ Island) 430•207
Reba McEntire—For My Broken Heart (MCA) 430•090
REO Speedwagon—The Second Decade Of Rock & Roll (Epic) 430•025
Curtis Stigers (Arista) 429•977
Tom Petty & The Heartbreakers—Into The Great Wide Open (MCA) 429•795
"The Commitments" (Sndtrk.) (MCA) 429•753
Ned's Atomic Dustbin—God Fodder (Columbia) 428•516
Dire Straits—On Every Street (Warner Bros.) 428•359
The Cult—Ceremony (Sire/Reprise) 428•300
Eddie Money—Right Here (Columbia) 428•037
Public Enemy—Apocalypse 91. (Def Jam/ Columbia) E 428•003

"Juice" Orig. Sndtrk. (S.O.U.L.) E 433•243
Richie Sambora—Stranger In This Town (Mercury) 427•831
Ratt—Ratt & Roll 8191 (Atlantic) 427•799
Lou Reed—Magic & Loss (Sire/Warner Bros.) 427•427
The Robert Cray Band—Strong Persuader (Mercury) 426•189
Trisha Yearwood (MCA) 426•148
Bob Marley & The Wailers—Legend (Island) 337•857

Boyz II Men– Cooleyhighharmony (Motown) 424•754
Jim Croce—Photographs & Memories–His Greatest Hits (Saja) 246•868

Soundgarden–Badmotorfinger (A&M) 428•250
Sting—The Soul Cages (A&M) 424•440
Extreme—Pornograffitti (A&M) 409•003
"Phantom Of The Opera" Highlights (Orig. London Cast) (Polydor) 424•333
Roger Waters–The Wall Berlin 1990 (Mercury) 423•855/393•850
Tears For Fears–Songs From The Big Chair (Mercury) 423•848
Rush—Chronicles (Mercury) 423•780/393•785
Kiss—Smashes, Thrashes & Hits (Mercury) 423•731
Scorpions—Crazy World (Mercury) 423•608
John Cougar Mellencamp– Uh-Huh (Riva) 423•574
Bon Jovi—Slippery When Wet (Mercury) 423•392
Crowded House—Woodface (Capitol) 422•253

Enya–Shepherd Moons (Reprise) 431•718
The Allman Brothers Band—Shades Of Two Worlds (Epic) 422•212
Bad English—Backlash (Epic) 422•170
Alice Cooper—Hey Stoopid (Epic) 422•063
Marc Cohn (Atlantic) 421•552
EMF—Schubert Dip (EMI) 421•487
DJ Jazzy Jeff & Fresh Prince—Homebase (Jive) 421•024
Spyro Gyra—Collection (GRP) 420•950
Alan Jackson—Don't Rock The Jukebox (Arista) 420•935
Tanya Tucker—What Do I Do With Me? (Capitol) 420•372
Van Halen—For Unlawful Carnal Knowledge (Warner Bros.) 420•273
Roxette—Joyride (EMI) 419•556
Big Audio Dynamite—The Globe (Columbia) 414•649

Jodeci—Forever My Lady (MCA) 430•959
Jesus Jones—Doubt (SBK) 417•691
Skid Row–Slave To The Grind (Atlantic) E 422•220
David Lee Roth—A Little Ain't Enough (Warner Bros.) 416•610
Molly Hatchet—Grt. Hits (Epic) 416•099
Firehouse (Epic) 414•318
Alice In Chains—Facelift (Columbia) 414•292
The Traveling Wilburys—Vol. 3 (Warner Bros./ Wilbury) 413•872
Paul Simon—The Rhythm Of The Saints (Warner Bros.) 412•809
Neil Young & Crazy Horse—Ragged Glory (Reprise) 412•528
Stevie Wonder—"Jungle Fever" (Sndtrk.) (Motown) 412•130
Warrant—Cherry Pie (Columbia) 411•389
Toto—Past To Present 1977-1990 (Columbia) 411•371
The Vaughan Brothers—Family Style (Epic/Assoc.) 411•306
George Michael–Listen Without Prejudice, Vol.1 (Columbia) 411•181
AC/DC—The Razors' Edge (ATCO) 410•662
Living Colour—Time's Up (Epic) 410•357
Poison—Flesh & Blood (Capitol/Enigma) 408•963
Jane's Addiction—Ritual De Lo Habitual (Warner Bros.) 407•098
Wilson Philips (SBK) 406•793
Travis Tritt—It's All About To Change (Warner Bros.) 422•113
Joe Walsh—Ordinary Average Guy (Epic/ Associated) 418•012
Winger—In The Heart Of The Young (Atlantic) 406•678
Harry Connick, Jr.—We Are In Love (Columbia) 406•645
Damn Yankees (Warner Bros.) 405•886
Depeche Mode—Violator (Sire/Reprise) 405•423
Ozzy Osbourne—Just Say Ozzy (CBS/ Assoc.) 401•265

Chic—Chic-ism (Warner Bros.) 430•512

Harry Connick, Jr.—Blue Light, Red Light (Columbia) 429•191
"Pretty Woman" (Sndtrk.) (EMI) 405•407
Slaughter—Stick It To Ya (Chrysalis) 404•830
Eddie Money—Grt. Hits: Sound Of Money (Columbia) 403•428
Pat Benatar—Best Shots (Chrysalis) 401•646
Barbra Streisand—A Collection: Grt. Hits (Columbia) 401•141
Robert Palmer—Addictions, Vol. 1 (Island) 400•937
Mötley Crüe—Dr. Feelgood (Elektra) E 387•944
Billy Joel®–Storm Front (Columbia) 387•902
Faith No More—The Real Thing (Reprise/ Slash) 387•399
Chris Isaak—Heart Shaped World (Reprise) 386•144
Michael Bolton—Soul Provider (Columbia) 383•083
Tom Petty—Full Moon Fever (MCA) 382•184
Bonnie Raitt—Nick Of Time (Capitol) 381•087
Journey's Greatest Hits (Columbia) 375•279
Van Halen—OU812 (Warner Bros.) 369•371
The Pretenders—The Singles (Sire) 362•541
U2—The Joshua Tree (Island) 354•449
The Police—Every Breath You Take–The Singles (A&M) 348•318
Jimmy Buffett—Songs You Know By Heart (MCA) 339•911
Joe Satriani—Flying In A Blue Dream (Relativity) 400•655

CLASSIC ROCK'S GREATEST HITS

The Allman Brothers Band—A Decade Of Hits 1969-79 (Polydor) 430•439
The Byrds–20 Essential Tracks (Columbia/ Legacy) 426•940
The Moody Blues– Grt. Hits (Polydor) 423•756
Eric Clapton—Time Pieces (Polydor) 423•467
David Bowie–Changesbowie (Rykodisc) 412•247/392•241
Hollies—Epic Anthology (Epic) 409•730
Rod Stewart–Downtown Train/ Selections From The Storyteller Anthology (Warner Bros.) 425•322
Santana's Grt. Hits (Columbia) 244•459

Lynyrd Skynyrd—Skynyrd's Innyrds/ Their Grt. Hits (MCA) 381•129
Best Of The Doobies (Warner Bros.) 291•278
Grateful Dead–Skeletons From The Closet (Warner Bros.) 378•406
Roy Orbison—The All-Time Hits, Vols. 1 & 2 (CSP) 377•945
The Who—Who's Better, Who's Best (MCA) 376•657/396•655
Fleetwood Mac—Grt. Hits (Warner Bros.) 375•782
Best Of The Doors (Elektra) 357•616/397•612
Best Of ZZ Top (Warner Bros.) 279•620
Buddy Holly–From The Original Master Tapes (MCA) 348•110/398•115

The Beach Boys–Made In The U.S.A. (Capitol) 346•445/396•440
Bad Company–10 From 6 (Atlantic) 341•313
Jethro Tull– Orig. Masters (Chrysalis) 340•315
Joe Cocker's Grt. Hits (A&M) 320•911
Eagles Grt. Hits, Vol. 2 (Asylum) 317•768
Jimi Hendrix—Smash Hits (Reprise) 291•641
James Taylor's Grt. Hits (Warner Bros.) 291•302
The Steve Miller Band—Grt. Hits 1974-78 (Capitol) 290•171
Eagles—Grt. Hits, 1971-75 (Asylum) 287•003

Simon & Garfunkel's Greatest Hits (Columbia) 219•477
Bob Dylan's Greatest Hits, Vol. 2 (Columbia) 212•654/392•654
Creedence Clearwater Revival—Chronicle–The 20 Grt. Hits (Fantasy) 308•049/398•040

Steely Dan—Gold- Grt. Hits (MCA) 435•693

Chicago®– Greatest Hits (Columbia) 260•638
Bruce Springsteen—Born To Run (Columbia) 257•279
Squeeze—Singles (A&M) 317•974
Prince And The New Power Generation—Diamonds And Pearls (Paisley Park) 427•419

The Best Of Stevie Nicks (Modern) 425•694
Boston (Epic) 269•209
Billy Joel®—Piano Man (Columbia) 239•863
Kiss—Dressed To Kill (Casablanca) 424•796
Yo Yo Ma & Bobby McFerrin—Hush (Sony Masterworks) 432•930

L.L. Cool J—Mama Said Knock You Out (Def Jam/Columbia) 411•165
Steelheart (MCA) 418•095
Yes—Union (Arista) 417•824
George Strait—Ten Strait Hits (MCA) 432•617

Lenny Kravitz—Mama Said (Virgin) 418•814
Enuff Z'Nuff—Strength (ATCO) 418•806
Vince Gill—Pocket Full Of Gold (MCA) 418•459
Lynyrd Skynyrd 1991 (Atlantic) 422•238
Digital Underground—Sons Of The P (Tommy Boy) E 431•593

E Contains explicit lyrics which may be objectionable to some members.

MUSIC, MUSIC, MUSIC!

Bonnie Raitt—Luck Of The Draw. (Capitol) **423•186**

Michael Jackson—Dangerous. (Epic) **433•920**

Garth Brooks—Ropin' The Wind. (Liberty) **428•862**

Wayne's World—Orig. Soundtrack. (Reprise) **434•498**

Hammer—Too Legit To Quit. (Capitol) **433•094**

Pearl Jam—Ten. (Epic/Assoc.) **428•433**

Eric Clapton—"Rush"-Soundtrack. (Reprise) **433•714**

Color Me Badd—C.M.B. (Giant/Reprise) **426•916**

Ozzy Osbourne—No More Tears. (Epic/Assoc.) **428•128**

Melissa Etheridge—Never Enough. (Island) **435•180**

FOR A PENNY. PLUS A CHANCE TO GET EVEN MORE MUSIC–FREE! see details below.

Stevie Ray Vaughan & Double Trouble—Sky Is Crying (Epic) **429•258**

James Taylor—New Moon Shine (Columbia) **429•209**

Paula Abdul—Spellbound (Virgin) **420•257**

Billy Joel®—Grt.Hits, Vols.1 & 2 (Columbia) **336•396/396•390**

Dire Straits—Brothers In Arms (Warner Bros.) **336•222**

Bruce Springsteen — Born In The U.S.A. (Columbia) **326•629**

AC/DC—Back In Black (Atlantic) **305•045**

Foreigner—Records (Atlantic) **318•055**

ZZ Top—Eliminator (Warner Bros.) **319•624**

R.E.M.—Out Of Time (Warner Bros.) **417•923**

Garth Brooks—No Fences (Liberty)**411•587**

Mariah Carey (Columbia) **407•510**

Luther Vandross—Power Of Love (Epic) **418•848**

Hank Williams Jr.—Maverick (Curb/Capricorn) **434•472**

John Mellencamp—Whenever We Wanted (Mercury) **430•231**

Mötley Crüe—Decade Of Decadence '81-'91 (Elektra) **429•316**

Fourplay (James, Ritenour, East & Mason) (Warner Bros.) **428•334**

Cheap Trick—Greatest Hits (Epic) **428•656**

Jerry Garcia Band (Arista) **428•425/398•420**

L.A. Guns—Hollywood Vampires (Polydor) **424•697**

Cinderella—Heartbreak Station (Mercury) **423•426**

Janis Joplin's Grt. Hits (Columbia) **231•670**

Seal (Sire/Warner Bros.) **425•827**

"The Mambo Kings" Original Soundtrack (Elektra) **435•099**

DANCE BEAT

Cece Peniston—Finally (A&M) **433•805**

Shanice—Inner Child (Motown) **432•773**

Pet Shop Boys—Discography (EMI) **433•425**

C & C Music Factory—Gonna Make You Sweat (Columbia) **416•933**

Gloria Estefan—Into The Light (Epic) **415•943**

The KLF—White Room (Arista) **426•304**

Madonna—The Immaculate Collection (Warner Bros./Sire) **414•557/394•551**

Janet Jackson—Rhythm Nation 1814 (A&M) **388•918**

David Bowie—David Live (Rykodisc) **438•218/398•214**

Tears For Fears—Tears Roll Down (Fontana) **436•006**

Dan Fogelberg—Grt. Hits (Full Moon/Epic) **317•149**

Neil Diamond—12 Greatest Hits, Vol. II (Columbia) **314•443**

Aaron Neville—Warm Your Heart (A&M) **425•611**

The Cars Greatest Hits (Elektra) **339•903**

Best Of Elvis Costello & The Attractions (Columbia) **339•846**

Wynonna Judd—Wynonna (MCA/Curb) **435•909**

Michael Bolton—Time, Love & Tenderness (Columbia) **415•711**

Keith Sweat—Keep It Comin' (Elektra)**431•130**

†Selections with two numbers count as two selections—write each number in a separate box.

HERE'S HOW TO GET 8 CDs FOR 1¢...

- **Just mail the coupon** with check or money order for $1.86 (that's 1¢ for your 8 CDs, plus $1.85 to cover shipping and handling).
- **You agree** to buy just six more selections in the next three years, at regular Club prices (currently $12.98 to $15.98, plus shipping and handling)—and you may cancel membership at any time after doing so.
- **Free Music Magazine** sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).
- **Buy only what you want!** If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.
- **You always have 10 days to decide;** if not, you may return the Selection at our expense.
- **Half-Price Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan. It lets you buy one CD at half-price for each CD you buy at regular Club price.
- **10-Day Risk-Free Trial.** We'll send details of the Club's operation with your introductory package. If not satisfied, return everything within 10 days for a full refund and no further obligation.
- **Extra Bonus Offer:** you may take one additional CD right now at the super-low price of only $6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD *and* your bonus CD with your 8 introductory selections—**10 CDs in all!**

HOW TO GET 12 CASSETTES FOR 1¢...

- **Just write in the numbers of the 12 cassettes you want** and mail the coupon, together with a check or money order for $1.86 (that's 1¢ for your 12 cassettes, plus $1.85 to cover shipping and handling).
- **You agree** to buy just eight more selections in the next three years, at regular Club prices (currently $7.98 to $10.98, plus shipping and handling)—and you may cancel membership at any time after doing so.
- **Buy one—get one free Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our generous bonus plan. It lets you get one cassette free for every one you buy at regular Club price (shipping and handling will be added). Otherwise, the Club operates in the same manner as described above.
- **2 More Cassettes FREE.** Choose your first selection now for only $3.98 (that's up to 60% off regular Club prices)—and your membership obligation is immediately reduced: you then need buy only 7 more (instead of 8) in three years! AND this discount purchase also entitles you to 2 extra cassettes FREE. So you can get 15 cassettes for less than the price of one!
- **If the Application is missing,** write to: Columbia House, 1400 North Fruitridge Avenue, Terre Haute, Indiana 47811-1130.

COLUMBIA HOUSE Entertaining America... One Person at a Time.℠

COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1130, Terre Haute, IN 47811-1130 765/F92

☐ **I PREFER CDs**—enroll me in the Club under the terms outlined here. I am enclosing check or money order for $1.86 (that's 1¢ for my first 8 CDs, plus $1.85 for shipping and handling). I agree to buy 6 CDs, at regular Club prices, in the next three years—and may cancel membership anytime after doing so.

Send me these 8 CDs ☐☐☐☐ / ☐☐☐☐

Do you have a VCR? (04) ☐ **Yes** ☐ **No** **Do you have a credit card?** (03) ☐ **Yes** ☐ **No**

☐ **Extra Bonus Offer:** Also send me one more CD now, for which I've enclosed an additional $6.95. ☐ **...and I'm entitled to this extra CD FREE!** ☐

☐ **I PREFER CASSETTES** for which I am enclosing check or money order for $1.86 (that's 1¢ for my first 12 cassettes, plus $1.85 shipping and handling). Please enroll me under the terms outlined. I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.

Send me these 12 cassettes ☐☐☐☐ / ☐☐☐☐ / ☐☐☐☐

Do you have a telephone? (01) ☐ **Yes** ☐ **No** **Do you have a credit card?** (03) ☐ **Yes** ☐ **No**

☐ **Also send my first selection for up to a 60% discount** for which I am also enclosing additional payment of $3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next 3 years. ☐ **This discount purchase also entitles me to these 2 extra cassettes FREE!** ☐☐

MY MAIN MUSICAL INTEREST IS (check one)
But you are always free to choose from any category.

☐ **Hard Rock:** *Van Halen, ZZ Top*
☐ **Soft Rock:** *Michael Bolton, Mariah Carey*
☐ **Heavy Metal:** *Skid Row, Ozzy Osbourne*
☐ **Country:** *Travis Tritt, Reba McEntire*
☐ **Rap:** *L.L. Cool J, Public Enemy*
☐ **Jazz:** *Earl Klugh, The Rippingtons*
☐ **Modern Rock:** *The Cure, Red Hot Chili Peppers*
☐ **R&B/Soul:** *Luther Vandross, Boyz II Men*
☐ **Light Sounds:** *Bette Midler, James Taylor*
☐ **Dance/Pop:** *C&C Music Factory, En Vogue*
☐ **Easy Listening:** *Frank Sinatra, Ray Conniff*
☐ **Classical:** *V. Horowitz, Jean-Pierre Rampal*

☐ **Mr.**
☐ **Mrs.** _____ **Age** _____
☐ **Miss** *(Print First Name)* *(Initial)* *(Last Name)*

Address _____ **Apt.** _____

City _____ **State** _____ **Zip** _____

Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico; write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders.

© 1992, The Columbia House Company

DFE-8F-RN-WS-EM

Pat Johnson

JEFF TYSON

T-RIDE

By Lorena Alexander

The scenario reads like a rock 'n' roll fantasy: You've just released your eponymous debut album on Hollywood Records. Your first video boasts the same director as Nirvana's "Smells Like Teen Spirit" clip. You hail from the Bay Area, the same music scene where Faith No More, Primus and Metallica hang their hats. You're the last band Bill Graham signed to management before his tragic death. You have your own recording studio, a drummer whose reputation as a producer in local music circles is renowned, and a guitarist endorsed by Joe Satriani as one of the most prolific of his pupils. For the trio called T-Ride, this is no fantasy but the real life scenario of their launch into the rock 'n' roll limelight.

T-Ride's music is a dense layering of lavish harmonies, surging melodies and "big" production, a sonic landscape practically untread since the mid-'70s, when Queen originally developed and claimed it as their turf. Ironically, when drummer Eric Valentine, guitarist Jeff Tyson and bass player Dan Arlie met and

began working together in their mid-teens some six years ago, the group consensus was that "the music that we liked listening to stopped being made in maybe 1975," according to Tyson. It was then the three musicians decided the small studio in Arlie's garage was their means to an end. "The object was to turn the studio into something good enough to record our own record," Tyson recalls. "At that time it was bare bones, minimum—we were learning how to record, we were putting the profits back into the equipment, and we were living in shit-holes. It took a long time to actually become what we wanted."

What they wanted was to make music together, only that elusive record deal that drives most young players poised at the starting gate wasn't paramount on the T-Ride wish list. According to Tyson, "All we really wanted was something that maybe we could give to our friends and have for ourselves, and hopefully, this magical dream that obviously was never, ever gonna come true, would be that we got a major deal—but that wasn't really what was on our minds the whole time. The whole time was just, like, make good music, try to keep this [studio] business on its feet. We never shopped the tape out. People started coming to us, which is sort of weird."

Their tape, the demo that got them inked to the Hollywood label, included five tracks that made it to the *T-Ride* album with several of Dan's original vocal performances kept intact. Both demo and debut album were produced by drummer Valentine, initially perceived as "this little 22-year-old kid" by label execs wary about entrusting the project to a rookie. His bandmates knew better: "We said 'We want to produce it ourselves. We're very capable of doing it ourselves,'" Tyson remembers.

No go. The top brass insisted on a name producer. The band sent their demo to all the producers who did some of their favorite records. "Definitely the coolest response was from a guy who did a Led Zeppelin record, I forget which one, but a very cool-sounding Led Zeppelin record. Heard the tape and said 'What do you want from me? This guy's doing a great job. Why don't you just let this little kid produce it himself? You don't need me.'"

Still, it took more convincing before the drummer finally got the green light. As Tyson notes, Valentine's production chops had been honed long before tackling the T-Ride task. "Eric is probably one of the hardest working people I know and he will not conform to what people think he's supposed to do. He wants to be the best, hands down, period. He'll do whatever it takes to become the best. He would listen to records and experiment and fail, record other bands, experiment with them, and keep trying to get better and better and better, and he would do a 12-hour session and spend five or six hours afterwards trying to experiment with something else. All on his own he discovered all these really incredible recording techniques. When we went to go mix the record in a real studio, the second engineer was going,

'Now wait a minute—how did you know how to do that? That's a really old, secret technique!' Not a lot of engineers know as much as [Eric] does."

The guitarist gets specific: "Let's take a song, the mood for 'Backdoor Romeo,' for instance. It was supposed to be real spooky sounding at the beginning, very dark, and then it's supposed to get really loud and really kind of rock 'n' roll, and then it's supposed to end in a spooky way again. Since Dan writes all the songs, he'll say something like 'I want it to sound like a wheelbarrow' or 'Like a toaster oven,' and then Eric has to somehow interpret that into a musical form, decide how sonically the instruments will be recorded so that they work together, what kind of bass tone he wants to use for Dan's bass, what kind of drum tones will be really aggressive-sounding or kind of back in the mix, and how to fill in the space properly to make Dan's composition come across as efficiently as it can. The bass on the very, very beginning part of 'Backdoor Romeo' they wanted to be kind of different, really aggressive, but they didn't want Dan just whacking the bass with his pick or his thumb, so what finally happened is Dan ended up playing that part with a violin bow. They ended up putting it through a Marshall stack or something crazy, which is not really what you would do with a bass usually, but the whole tonality of it came across perfectly."

Initially, even friends of the band doubted that T-Ride's three-man line-up could achieve live the same richly textured sound captured in the recording process. "The music is designed to be played by three people, so there's only three instruments going at one time," says Tyson, whose favorite reaction is when people don't believe that what they hear is being generated by three guys. "All of the parts were played by us and they can be done. The background harmonies and all the instrumentation was designed to be a three-piece band playing it. If Dan is singing, we're singing backup vocals and there's a two-part harmony behind him. If we're all singing, then it's a three-part. When it actually came time to play the album live, learning the syncopation and singing these parts and playing the parts at the same time was really, really difficult, 'cause we didn't consider that when we were writing the record. And especially with me—I mean, I've got so many different guitar tones on this record. We did tones where I was playing the guitar with a bow, and playing the guitar with EBows, and doing all this crazy stuff. That was another thing we didn't consider, so I was gonna have to switch all of these patches while singing, while playing guitar, which is impossible. I have to have somebody do it for me. I have a guitar roadie who does that.

"When it came time to play live, we all sort of sat in our rooms for a couple weeks and learned the syncopation and the vocals. We all happen to be very proficient musicians and we all just happen to be able to sing. That's why there's so many background vocals, and doing them live is really cool. It sounds like the record—it's not as 'big,' but it works."

Tyson describes his own live set-up as "a combination of amps that I've modified myself. They're new amps. I don't endorse anybody, but the guitar that I'm playing is made by a guy in San Francisco named Gary Brower, who's incredible. He's also Joe Satriani's guitar tech. He builds, designs, and assembles all these guitars himself and I went down there on Joe's recommendation. [Gary] was going to just redo a guitar that I'd already had for a long time. The frets were all worn down, the neck was warped, just because I've had it for so

The Fastest Way to Go From Johnny B. Goode to Johnny B. Awesome

"With the Fretlight, my students are catching on quicker and making music immediately. It's the easiest, most complete learning system I've ever seen."
– Keith Allen, author–The Guitar Poster,
guitarist–The Steve Miller Band, New Riders

Make the leap from a good guitar player to a great one in record time with the Fretlight™ Guitar. Whether you want to play an A Blues scale, or a G♯ min 7♭5 chord, or anything in between, the Fretlight has it. Built into the fretboard are 132 LEDs that, with the flip of a switch, show you the fingering positions for 1344 scale, 1152 chord, and 12 note selections. Instead of spending hours of practice time referring to charts and books, the Fretlight system gives you a fast and easy way to perfect the fundamentals of playing guitar. Just strap on the guitar, turn on the lights, and go, Johnny, go.

No matter how long you've been playing, the Fretlight will improve your skills dramatically. Manufactured entirely in North America from premium maple and spruce, both the electric and acoustic models are outstanding instruments for players at any level. And when you're ready to hit the stage, just turn off the lights and start rocking.

So pick up a Fretlight Guitar. And don't just B. Goode. Be great. For more information, or to order direct, call

1-800-833-8306

The Fretlight Electric, available in turquoise or black, can be equipped with three single-coil pickups or one high-output Humbucker. The Fretlight Acoustic is a steel-string, roundback-style guitar. Prices start at $399.

OPTEK™
MUSIC SYSTEMS

752 Charcot Avenue, San Jose, CA 95131
408.894.8222 fax 408.894.8242

long. He looked at the guitar and said 'Wait a minute. Where'd you get this guitar?' 'Oh, I bought this somewhere about eight years ago.' He goes 'I built this guitar!' I knew it was custom-made but I didn't know who made it, so I said 'Wow! What else do you have?' and he showed me some other stuff. I was so blown away immediately that I ended up buying another one! They're the only guitars I really care to play now. Nothing really special about them, they're just amazing."

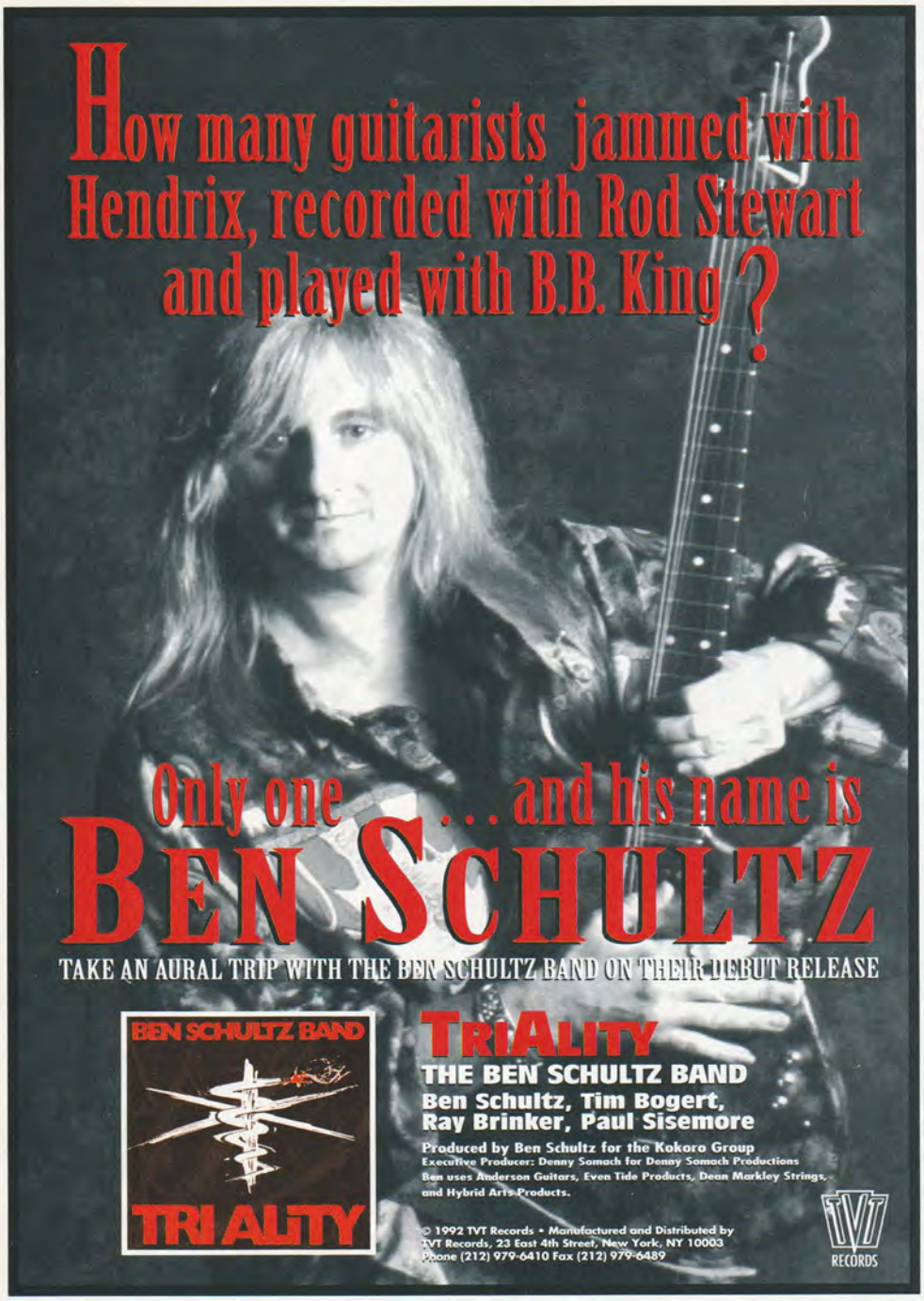
Listeners might be surprised to find not only the absence of fretboard acrobatics, but a dearth of six-string soloing altogether on the *T-Ride* album, somewhat unexpected from a band with a guitarist who first started playing at the age of 13 and eight months later began training with the Satch. "Well, my theory about that is the music is what's more important," explains Tyson, who remembers his first guitar was a Peavey T-15. "Personally, I like listening to music that has lots of singing in it, lots of drums, something that can move you without having some sort of flashy guitar hero in it. There are certain spots in the music where we did require some little guitar stuff like that, for instance 'I Hunger.' But even those are restricted to certain rhythmic parameters and certain things that make them fit within the musical structure. I never actually did an improvisation, like a serious guitar solo as people do, just because it never really fit in with the music anywhere. I like the guitar playing I did on this record, but I know that I'm capable of a lot more. All the rhythm guitars are probably some of the tightest, most different-sounding rhythm guitar [parts] that have ever been done. In that way, the ability to play the guitar is pretty obvious. I figure that after a while, maybe there will be a song written where there's actually space for a guitar solo, and when that does happen, it's gonna be a honey! If there is a guitar solo on a T-Ride record, it's gonna be probably one of the best ever done."

The man who helped Tyson learn more than a few of those licks would likely second the notion. Satriani once called the guitarist "the silver lining on my cloudy Monday" after abruptly ending a frustrating lesson with a student who, unlike Tyson, wasn't abiding by Satch's cardinal rule: practice, practice, practice. Tyson says the biggest lesson he learned from his famed teacher was "to be different. Don't be in with the crowd. I remember when Yngwie Malmsteen was big, I'd bring in some things that I wanted to learn from him. Joe'd teach them to me, and I'd somehow apply them into my playing, but he'd stop me every once in a while and he'd go 'Remember, this guy is big right now. Everybody's learning his stuff. Don't copy other people. Use their stuff to teach yourself how to sound like yourself, because everybody will be able to play like this in 10 years and it's not gonna mean shit. You don't want to be the next copy guitar player, you don't want to be the next Joe Satriani—you don't want to be anything but Jeff Tyson.'"

So does he still consciously do things so as to not imitate other players? "Well, that's the thing, it's totally *unconscious*. The point of failure, I feel, for most guitar players is when they look at it physically: 'Okay, here's the neck, here's position II, which is A-minor, and I've got these positions that I can play, and I can do it in this rhythm.' That's not what music is. Music is not a position, it's not something that you see. It's vibrations. You can hear it, and it evokes some kind of emotion. Interpreting my own experiences and emotions into music was always kind of easy for me because I'm this incredibly emotional guy."

Tyson shares one of his fondest memories of studying with Satriani: "Eventually, as I got better, he scheduled me at the end of the day and we just sat down and jammed for like two or three hours at a time. There wouldn't be any conversation, there wouldn't be any information changing, but it was just the

Continued on page 164



Do it on the floor.

Digitech® just put the power of a rack where it belongs. At your feet.

The RP-1™ combines 23 studio-quality effects and a rack processor into a full-function floor controller.

150 programs. 75 user-definable patches. 75 factory presets. That gives you everything from Thrash Metal to Country Rock. Blues to Fusion. Any effect you can get in a rack, you can now get in a floor controller.

And the RP-1 is incredibly versatile. You no longer have to drag your rack to small gigs or jam sessions. And yet you still get all the rack-effects power and control you need for studio recording or playing large venues.

We also packed a pre-amp, a programmable speaker simulator and full MIDI implementation into the RP-1 to cover studio or live applications.

Check out the RP-1 guitar effects processor/floor controller and pre-amp from Digitech. The power of a rack at your feet.

23 EFFECTS, UP TO 9 AT A TIME.		*TECH STUFF:*	
• *Compression*	• *Large/small room, gated, reverse and ultimate reverbs*	• *Programmable master volume and seven-band Graphic EQ on each program*	• *Effects send and return*
• *Heavy sustain, metal tube, rock tube and overdrive analog distortions*	• *Flanging*	• *150 programs, (75 patches, 75 presets)*	• *16x2, supertwist LED display*
• *Stereo, ping-pong, multi-tap and slap-back digital delays*	• *Comb filter*	• *Effects in/out on-the-fly*	• *Stereo headphone jack*
• *Delay modulation*	• *Noise gate*	• *Full MIDI implementation*	• *20 Hz to 18 kHz bandwidth*
• *Digital mixer*	• *Speaker simulator*	• *20 bit VLSI processor*	• *S/N ratio 90 dB*
• *Chorus*	• *Graphic EQ*	• *Stereo output*	• *THD less than 0.08% at 1 kHz*
	• *Stereo imaging*		• *RP-1 gig bag available*

Unique multi-level foot pads for easy accessibility.

DigiTech
The Sound of the '90s

H A Harman International Company © 1992 DOD Electronics

PROGRESSIVE

PROGRESSIVE GUITAR SERIES

Teach Yourself Guitar!

from beginner to advanced levels with the Progressive Series of Books & Audio Tapes

Progressive Rhythm Guitar
Beginners to advanced

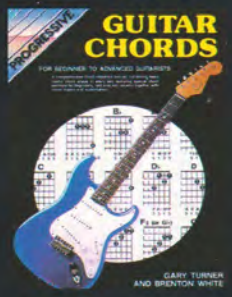
Shows you all the important chords and rhythms used by rock and pop rhythm guitarists.
No previous knowledge of the guitar or music is required. You do not need to read music to use this book or tape. Special sections on playing in a group, transposing, substitution and comprehensive song list. 144 pgs.

Book also comes with a 90min stereo cassette tape containing all the exercises in this Book.
The guitar is on one channel by itself and the backing band (to play along with) is on the other channel.

Progressive Lead Guitar

"A Godsend to the beginning lead guitarist" - **Guitar Player magazine**
Shows you all the essential rock and blues scales and techniques used by all lead guitarists. Takes you from basic 12 bar blues to improvising your own solos. Music and tablature notation. You do not need to read music to use this book or tape. Pick and scale exercises for speed and dexterity, 'jamming' progressions & tips for playing in a group. 104 pgs.

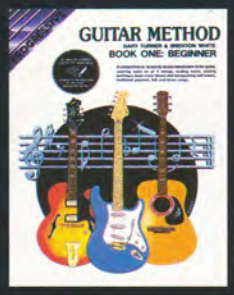
Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.
The guitar is on one channel by itself and the backing band (to play along with) is on the other channel.



Progressive Guitar Chords
Beginners to Advanced

"A must for every guitar player"

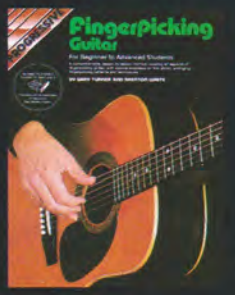
Every useful chord shape in every key. Separate chord sections for beginners (open chords), rock guitarists (bar chords) and advanced players (jazz shapes). Special theory section on chord construction, substitution and transposing. Special section illustrating the most common chords in every key with sample chord progressions for each. 180 pgs



Progressive Guitar Method Book 1 and 2 for Beginners

'The essential learning course for guitarists'
Introduces you to the basics of guitar and teaches you how to read music. Hints for tuning, open chord chart, and a comprehensive glossary of musical terms. Ideal for the younger beginner.

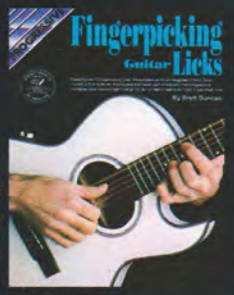
Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.
The guitar is in one channel by itself and the backing band (to play along with) is on the other channel.



Progressive Fingerpicking Guitar
Beginners to advanced

Introduces the fingerpicking patterns used by all rock and folk fingerpickers. Music and tablature notation. You do not need to read music to use this book or tape. Shows you how to play your own arrangements featuring Bass note runs, Hammer-ons, Flick-offs, moving Bass lines and other important picking techniques. Special sections on tuning, transposing, capos, reading sheet music and a comprehensive song list. 136 pgs.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.



Progressive Fingerpicking Guitar Licks
Beginners to advanced

Featuring over 50 Fingerpicking Licks, riffs and solos which can be applied to Rock, Blues, Country or Folk styles etc. Incorporates licks based upon chords and chord progressions, monotonic bass lines and open tunings. You do not need to read music notes to play these Licks.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

Progressive Heavy Metal Techniques for Lead Guitar

"Introduces important techniques & tricks used by the worlds best heavy metal guitarists"
Contains sections on bends, vibrato, two-handed tapping, slurs, speed picking, harmonics, dampening & use of the whammy bar. Pick exercises for speed & dexterity. You do not need to read music to be able to use this book or tape.

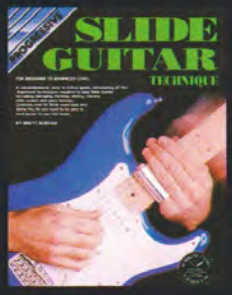
Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.
Special heavy metal jamming progressions are included on the tape.

Progressive Heavy Metal Lead Guitar Licks Volume 1

For all Heavy Metal Guitarists

Contains over 100 Heavy Metal Guitar licks and tricks used by all heavy metal guitarists. Music and tab notation is used. You do not need to read music to use this book and tape. Contains special section on scales, modes and harmonics. A stepping stone to developing your own style.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.
The tape also includes heavy metal jamming progressions in various keys, with a full band to play along with.



Slide Guitar Technique
Beginners to Intermediate

A comprehensive, easy to follow guide, introducing all the important techniques required to play Slide Guitar. Including: damping, fretting, sliding, vibrato, slide scales and open tunings. Contains over 50 Slide exercises and Solos.
You do not need to be able to read music to use this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

Progressive Slide Guitar Licks
For Electric and Acoustic Guitarists of all levels

Featuring over 100 Slide Guitar Licks and Solos which can be applied to Rock, Blues and Country etc. Open and standard tuning is used. For Electric and Acoustic Guitarists of all levels. You do not need to be able to read music to play licks in this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

Progressive Bass Guitar
Beginners to advanced

Takes you from basic 12 bar blues riffs through to licks used by the worlds best bass players. Shows you how to improvise your own bass lines. Special sections on tuning, playing by ear, reading sheet music and tips for playing in a rock group. Music and tab notation is used. You do not need to read music to use this book or tape. 112 pgs.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.
A backing band (to play along with) is in the right hand channel.

Progressive Bass Licks
Beginners to advanced

Features over 190 Bass Licks incorporating modern music styles and Techniques used by the world's best Bass players. Including: Rock, Blues, Heavy Metal, Funk, Rap, Reggae, Jazz, Latin, Go Go, Afro etc. Also Harmonics, Arpeggios, Slapping, Two handed Tapping etc. You do not need to read music to use this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

- Conceived and designed by professional musicians and teachers.
- Stereo cassettes so you can play along with a backing band.
- Music and tab notation. You do not need to read music to use these books.
- Carefully graded lesson by lesson format.
- For the musician who wants to play or is already playing in a rock group.

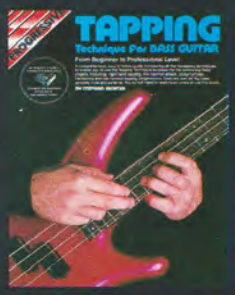
FREE!
Guitar Chord Chart
with every order (a full color poster 3'x 2')

Progressive Slap Technique For Bass Guitar
Beginners to Professional
Introduces slap bass as played by the worlds top bass players. Contains over 140 slap bass grooves, licks and patterns incorporating all the important techniques required to play slap bass. Music and tab notation. You do not need to read music to use this book or tape.

Book also comes with a 90min stereo cassette tape containing all the exercises in this Book.

Progressive Heavy Metal Bass Guitar Licks Vol 1
For Bass Guitarists of all Levels
From easy to advanced level. Features over 130 'Classic' Heavy Metal Bass Licks played in the styles of the world's best Heavy Metal Bass Players. Includes slap and two handed tapping licks. You do not need to be able to read music to use this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.



Progressive Tapping Technique For Bass Guitar
Beginners to Professional
Introduces the tapping bass technique as played by the worlds top players. Including the hammer attack, cross-hammer, harmonics and two handed tapping. Contains over 80 grooves, licks and patterns. Uses music and tab. You do not need to read music to use this book or tape. Special section on intervals, triads, chords, scales and arpeggios.

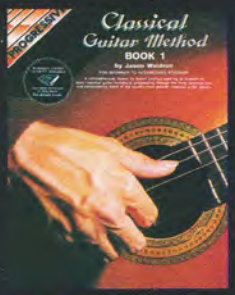
Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

Progressive Heavy Metal Bass Guitar Licks Vol 2
For Bass Guitarists of all Levels
From easy to advanced level. Features another 130 'Classic' Heavy Metal Bass Licks played in the styles of the world's best Heavy Metal Bass Players. Includes slap and two handed tapping licks. You do not need to be able to read music to use this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

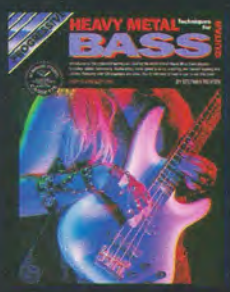
Heavy Metal Bass Method
Beginners to Intermediate
A comprehensive, easy to follow guide introducing all the important skills used to play Heavy Metal Bass. Includes: finger-style playing, playing with the pick, hammer-on's, riffs, bass runs, scales, arpeggios, syncopation, grooves and special effects. Features over 120 examples and licks. You do not need to read music to use this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.



Progressive Classical Guitar Method Book 1
Beginners to Intermediate
Progresses through the nine most popular keys for guitar. Teaches how to read music and play many of the worlds most popular pieces for Classical Guitar.
Also available are 3 classical guitar repertoire books *(as listed on the order form)* that contain works by the greatest classical composers arranged brilliantly for classical guitar.

All Books come with a 60min cassette that contains all the exercises within each Book.



Heavy Metal Techniques for Bass Guitar
Beginners to Intermediate
Introduces all the important techniques used by the world's best Heavy Metal Bass players. Includes: slides, harmonics, double stops, runs, speed picking, slapping, two handed tapping and vibrato. Features over 120 examples and licks., You do not need to read music to use this book.

Book also comes with a 60min stereo cassette tape containing all the exercises in this Book.

Progressive Rock Drumming
Beginners to Advanced
No previous knowledge of drums or music is required. A carefully graded lesson by lesson guide covering all aspects of playing drums in a rock group. Including basic drumming rudiments, rock techniques, timing, solos, rolls, fills and syncopation. Left and right hand independence studies also includes jazz, funk and reggae beats. Many sample solos are given. Special sections on tuning, playing in a group and a comprehensive glossary of musical terms. 116 pgs.

Book also comes with a 90min stereo cassette tape containing all the exercises in this Book.

Order Form

PROGRESSIVE GUITAR SERIES

(All prices **include Delivery**; Ca residents add Tax) Available from **all good music stores** or send order form with payment to:
Koala Publications Inc. 3001 Redhill Ave. Bldg. 2, # 104 Costa Mesa CA. 92626

Progressive	Title Book & TapePack	Progressive	Title Book & TapePack
Rhythm Guitar	❒ $20.95	Tapping Technique for Bass	❒ $19.95
Lead Guitar	❒ $20.95	Heavy Metal Bass Method	❒ $19.95
Guitar Chords *(Book Only)*	❒ $10.95	Heavy Metal Bass Technique	❒ $19.95
Guitar Method Book 1	❒ $16.95	Heavy Metal Bass Licks 1	❒ $19.95
Guitar Method Book 2	❒ $19.95	Heavy Metal Bass Licks 2	❒ $19.95
Fingerpicking Guitar	❒ $20.95	Classical Guitar Method	❒ $20.95
Fingerpicking Licks	❒ $19.95	Masterpieces 19th Century	❒ $18.95
Heavy Metal Lead Technique	❒ $19.95	Popular Classics Vol. 1	❒ $18.95
Heavy Metal Lead Licks 1	❒ $19.95	Popular Classics Vol. 2	❒ $18.95
Slide Guitar Technique	❒ $19.95	Rock Drumming	❒ $20.95
Slide Licks	❒ $19.95	Rock,Jazz & Funk Drums	❒ $20.95
Bass Guitar	❒ $20.95	Saxophone Method - Alto	❒ $19.95
Bass Licks	❒ $19.95	Saxophone Method - Tenor	❒ $19.95
Slap Technique for Bass	❒ $19.95	Music Theory 1	❒ $19.95

PAYMENT DETAILS

Cheque or M.O. made payable to Koala Publications Inc.

I enclose cheque/M.O. value $ .....

Name .....

Address .....

City.....State.....Zip .....

TEACHERS - The progressive series of books and tapes have been designed by experienced teachers and are ideal teaching guides. Call us for a catalogue. Special teacher discounts available.

WHOLESALE / DEALER enquiries most welcome

Koala Publications Inc. 3001 Redhill Ave. Bldg. 2, # 104 Costa Mesa CA. 92626
Ph: 714 - 546 2743 or fax: 714 - 5462749 GPM 8-92

DIAMOND DARRELL

POWER GROOVER

PANTERA

by Pete Prown

If you're looking for something new in the concert world, you might want to check out a Pantera gig...but don't forget to bring the riot gear. Like any respectable thrashers, the fans in Pantera's mosh pit put on their own show, nonchalantly tossing fellow concert-goers over their heads like rag dolls while engaging in any number of ritualistic war dances. In kindred spirit, the self-proclaimed "Cowboys From Hell" sprint, leap, and convulse onstage like a pack of newly-reanimated Neanderthals, with lead vocalist Phillip Anselmo drawing most of the attention for his primal caterwaul and tattoo-festooned brawn. On his left, however, stands the equally imposing presence of Diamond Darrell, an axeman whose magenta-tinted goatee and six-string combination of speed, soul and tasty finesse seem destined to rewrite the thrash guitar rulebook. With Darrell's chops keeping the furnace fully stoked, the four musicians from Pantego, Texas rip through a set of guitar-driven angst that sounds like the sonic equivalent of Armageddon. Just a few feet away, the moshers keep moshing along with them, and when lights go up, the audience actually looks more exhausted than the band. It's only then, too, that an even greater reality dawns upon the weary mass of humanity: Pantera was just the opening act.

Rick Gaudet

SLASH PLAYS GUILD
Slash's choice is Guild for all his six and twelve string acoustic guitar sounds.
JF-30 Blonde Jumbo
Photo: Robert John
Made In The USA
Guild
An American Tradition
P.O. Box 51327 New Berlin, WI 53151

This is just the kind of effect the band likes to have on their audiences, too. Although frontman Anselmo profusely thanks headliners Skid Row for allowing them to join the tour, Pantera make it clear through their music that they're not about to just lay down and die onstage—they fight for the fans' respect just as hard as any major band out there, and the strategy seems to be working. It was only a few years ago that Pantera were a fledgling thrash act from the Lone Star state, but then their debut, *Cowboys from Hell*, sold in excess of 130,000 copies, and now their current set, *Vulgar Display of Power*, is stalking its way even further up the album charts. As another mark of their rising popularity, the foursome played the gig of a lifetime last September, jamming in front of several hundred thousand rock-starved fans at the epic Monsters of Rock concert in Moscow. If that weren't enough, the young metalers also shared the stage with some rather respectable company that day—Metallica, AC/DC and the Black Crowes.

"I don't know which was more amazing about that show—the number of fans there or the dudes we played with," muses a rather sweaty Darrell, now relaxing backstage after an incendiary set in Philadelphia. "It's funny how we got on the bill, too. The A&R guy who got us signed, Mark Ross, left Atco and was then helping put together the Monsters of Rock show. They needed one more band to fill the slot and this Russian promoter said he wanted a young, honest band that could really do the business. He'd seen us play live, too, so he mentioned our name to Mark, who freaked out

"Even though I'm a metal player, I'm into heart and feel, note value and melody"

Joe Giron/Photofeatures

and said, 'Hey, I'm the freakin' guy who signed them!' So we were in. It was even funnier, because when we were making the *Cowboys from Hell* record, we did some gigs to keep us fresh during the production, but it really broke our concentration, so we swore we'd never do that again. Then, we're right in the middle of *Vulgar Display*, working real hard, and Mark calls, asking us to come to Moscow to play with Metallica and AC/DC! We couldn't pass that up. The show went great, too, and even though the fans couldn't speak English, they could still feel the emotion in Phillip's voice—I guess music is the universal language. And you should see this movie they're putting out of the concert—I've seen the Pantera segment, and even though they chopped a few of my solos in half, the audience is going totally berserk. I've never played in front of that many people before in my life, either...and probably never will again."

For Darrell, it's been a long road from his days as an axe-obsessed teenager in Texas to that historic Moscow stage, but even his early days were marked by highpoints of their own. In fact, after only playing a year or so, the young picker was banned from every guitar contest in the state—largely because he had already won them all! "It's not my claim to fame," he says, grinning. "But when I was 14 or 15, there was this station called Q102, which back then was the big rock station around, and they had this 'Hottest Guitar Player in Texas' contest. The deal was that you'd record two minutes of your hottest licks and then take it to this music store in Dallas, where they'd listen to it and pick the best 15 players to compete at this club called the Agora Ballroom. So you'd get up there and play for five minutes, and they'd narrow it down to the top three. So my parents got me into the club, and I got up there and wailed on something like 'Eruption,' or Randy Rhoads' 'Mother Earth,' as well as my own licks. I was all fired-up, and even though I didn't think I did all that well, I got picked for the top three spots, and then went up again, hammered as hard as I could, and won first prize, which was a Dean guitar. Then I entered the next contest, won again and got a Charvel, entered another, won an ESP, and so on. Eventually, the contest people said, 'Look man, you've already won seven contests, so why don't you let somebody else take a shot—just be a judge or something!' And that was the end of my contest days.

"I guess being from Texas figures into my playing, too. There's a lot of great players down there, like Bugs Henderson, Jimmy Wallis, and Ricky Lynn—all big influences on me. You hear a lot about the Austin players, but all these guys are from Dallas. My dad worked at Pantego Sound, where we now cut our albums, and he did a record with Bugs, so I was lucky enough to sit and watch him play. He'd tell me about what he was feeling when he was playing, so even though I'm a metal player, I'm into heart and feel, note value and melody. I can shred—that's no problem—but to me, guys who shred all the time maybe aren't talented enough to play tasty or melodically. I got aggression, but that's not the whole picture, and you can see that in my influences. For rock players, I was inspired big time by Eddie Van Halen on *Van Halen I* and *II*. Randy Rhoads, Michael Schenker, and especially Ace Frehley were important for me, too. But I've never learned more than two or three solos by any player—I was always after getting the vibe of the player, especially Van Halen. I still listen to Eddie before I go onstage, to get some of the spontaneity and liveness of his playing."

"I'm not a dude who's getting the brand new Boogie or Soldano shipped to him every week–that's why so many other guys don't have their own sound."

Rick Gaudet

Along these lines, one of the most exciting aspects of Darrell's playing is his slick picking and phrasing style, which, in contrast to many other thrashers, is polished, tasteful, and blindingly fast (just check out the synapse-frying solo in "Rise"). Surprisingly, the guitarist plays down his technical prowess, preferring instead to preach the good word of soulful guitarmanship. "As a player, I think I'm just good enough for thrash," Diamond D. continues. "To me, a thrash dude like Alex Skolnick is more like a Steve Vai, or any other guy who knows every scale in the book, or how a note is going to sound even before he plays it. I'm not trying to blow that guy down, but he doesn't always sound like he's playing from the heart to me—he sounds more like somebody who went to school, learned to work a computer and patch in 20 million words per minute. It's just chops, and anybody can learn that, while playing from the heart means more to me than playing a million notes. So I don't have great chops, and I don't want any. I'm fast enough, but I'm not a shredder. And I do more of the legato Van Halen stuff than you think, and my left hand is doing most of the work. I actually thought the 'Rise' solo was a little sloppy, but it had character, so I left it in.

"Scale-wise, I know a major scale, and a minor scale and a pentatonic blues scale, and that's about as deep as I ever got. Two days ago, I bought a scale book and was learning the F major scale in five positions, just to feel like I was doing something positive for my playing. But I'm not a heavy theory dude at all, and I've only ever taken one or two lessons in my life. The only person who taught me anything is my dad, who's really a well-rounded musician. He plays acoustic guitar really fluently, and also electric guitar and keyboards. When I was a kid, I remember showing him that I knew 'Smoke On The Water' on the E string and he goes, 'Try doing it with these barre chords.' So then I began playing Rant-rant-rant, rant-rant-ra-rant just like Blackmore and thinking, 'Jeez, my Dad knows everything!' I also used to go over to his house on Sunday nights with a record like Clapton's 'Cocaine,' or some Van Halen one, and he'd show me how to pick things off there by figuring out the chords or whatever; then I'd learn the rest on my own from there. He had problems with Van Halen, though. He'd say, 'Damn, that guy uses a lot of reverb. Anybody who has a guitar sound like that can sound like God.'"

Though he himself doesn't use as much reverb as Van Halen in the studio, the Pantera guitarist does try to approximate the spontaneous energy that the guitar legend brought to his band's early records. And while he's on the subject, the axeman also eventually breaks down and divulges the secret behind his super-high 'harmonic scream' technique.

Get Out Of The Garage And Onto The Stage.

For years, Shure microphones have helped turn local acts into national attractions. And now, Shure proudly introduces BetaGreen; a new line of five high-quality microphones specially designed for the aspiring musician who needs the best sound for the buck—on vocals and instruments. ◆ So whether you're recording at home or taking your act on the road, now you'll find a Beta microphone well within your reach: Shure BetaGreen. ◆ For the name of the dealer nearest you, call 1-800-25-SHURE. The Sound of the Professionals®...Worldwide.

SHURE® BETA GREEN

TOOLS FOR THE GUITARIST

LEADER
LEADER ELITE
Z-CORDS
MIDI CABLES
HOTBOX
MULTI-SELECTOR
SELECTOR
DIRECTOR
IMP2

THE BEST PERFORMANCES ARE BETTER WITH

whirlwind

100 Boxart Street • Rochester, NY 14612
716-663-8820 • FAX: 716-865-8930

I'm not a heavy theory dude at all, and I've only ever taken one or two lessons in my life. The only person who taught me anything is my dad, who's really a well-rounded musician.

"Okay, here's my harmonic lick, and I hope everybody learns it," Darrell explains. "I think this is the one thing that I've contributed to the guitar scene, and even though it's no big deal, it's my thing. First, I take the G string and flick it with my left hand while dumping my Floyd Rose way down. Then, right when it goes down, I slightly tap it on either the 5th fret, 4th, 3rd, 2nd, 1 1/2 or 1 1/4 frets. And finally, you yank it up really smoothly, and it sings. You can hear it in the beginning of my solo to 'Demons Be Driven.' People think I'm using a whammy pedal or a harmonizer, but it's just me and my fingers!

"In the studio, the band spends a lot of time writing songs and working on the rhythm tracks, so the last thing anybody's interested in is my guitar solo. Phil says that the day of the lead guitar player is over—he'd like the lead to be one measure long, so we could get back into the jam, and I agree to a certain extent. I mean, there's never going to be another Edward fuckin' Van Halen who plays leads that you don't ever want to end. The kind of stuff we do is more group-oriented, so I try to keep my solos interesting and innovative to the extent that I can. For most leads, I usually say to the guys, 'Let's go to the key of A♭ for a bar or two and then go back into the song,' just so we'll have the whole tune written and done with. We don't change it much after that, structurally. Then I'll take the basic track home, stick it in my 4-track, and play a solo over it; then I'll switch to track 4 and do another one. Finally, I listen to the two leads for any interesting things that are going on, and then work off that the next day. Then again, on 'Cemetery Gates' from *Cowboys from Hell*, I just did one solo and that's all I worked from. But I don't cover these demo jobs note-for-note, and I still try to be as spontaneous as possible. But this way, you don't waste everybody's time in the studio trying to figure out your damned guitar solo."

While Darrell's wild-ass lead and rhythm parts are helping him to become one of the top thrashers of the year, a good chunk of his popularity also stems from his singular tone, a voice so deep and menacing that it seems to be wafting out of a Stephen King novel. "I've always wanted my very own tone," states the Panterian, flatly. "Actually, a lot of it comes from my Randall amps. I won a Randall half-stack in one of those contests, and I heard something different in it than other amps—it was like a chainsaw—and I bet myself that someday I could make it my own. Then, after a year-and-a-half, I found it. The funny thing is that they're solid-state amps, but everybody thinks they're tube. The Randall people once sent me a tube amp, and it did sound a little warmer, but the solid-state is still a nasty fuckin' amp, and I love it. I use six RG100HTs onstage now. And I'm not a dude who's getting the brand new Boogie or Soldano shipped to him every week—that's why so many other guys don't have their own sound. I don't have a pedal board that's 30 feet long, either: just a Furman PQ4 parametric EQ and a blue MXR 6-band EQ for my tone. For guitars, I only use Deans, because to me, they're fucking fighting weapons—a shotgun! Originally, I loved them just for the look, and when I was 13, I got a Dean catalog and nearly shit in my pants. A few years ago, the company went out of business, and now

8 COMPACT DISCS FOR THE PRICE OF 1

WITH NOTHING MORE TO BUY ...EVER!

also available on cassettes!

INXS: Live Baby Live (Atlantic) **52528**

Paula Abdul: Spellbound (Virgin) **73320**

Paul Simon: Negotiations And Love Songs 1971-86 (Warner) **20461**

Jody Watley: Affairs Of The Heart (MCA) **53144**

PIL: That What Is Not (Virgin) **05610**

The Harper Brothers: You Can Hide Inside The Music (Verve) **25020**

Erasure: Chorus (Reprise/Sire) **92228**

George Jones: ...And Along Came Jones (MCA) **73708**

R.E.M.: Eponymous (I.R.S./MCA) **00701**

Wilson Phillips (SBK) **00726**

Spyro Gyra: Collection (GRP) **33286**

Depeche Mode: Violator (Sire) **73408**

Bryan Adams: Waking Up The Neighbours (A&M) **35175**

Bette Midler: For The Boys-Sdtrk. (Atlantic) **74065**

Miles Davis/ Michel Legrand: Dingo-Sdtrk. (Warner) **64201**

Linda Ronstadt: Mas Canciones (Elektra) **50090**

Derek & The Dominos: Layla And Other Assorted Love Songs (Polydor) **25249**

Digital Underground: Sons Of The P (Tommy Boy) **02152**

Vanessa Williams: The Comfort Zone (Wing/Mercury) **25066**

The Cult: Ceremony (Reprise/Sire) **11133**

Kenny Rogers: Back Home Again (Reprise) **64302**

The Bonnie Raitt Collection (Warner) **00569**

Boyz N The Hood/ Sdtrk. (Qwest) **24419**

Dave Brubeck: Quiet As The Moon (MusicMasters) **40290**

Horowitz At Home (DG) **25211**

Metallica: ...And Justice For All (Elektra) **00478**

Anita Baker: Compositions (Elektra) **00921**

Natalie Cole: Unforgettable (Elektra) **83452**

Traveling Wilburys, Vol. 3 (Warner Bros.) **24817**

Aretha Franklin: What You See Is What You Sweat (Arista) **72220**

Bird/Original Recordings Of Charlie Parker (Verve) **01044**

Supertramp: Breakfast In America (A&M) **25246**

Billy Idol: Vital Idol (Chrysalis) **54038**

Little Village (Reprise) **05636**

CeCe Peniston: Finally (A&M) **53858**

Marky Mark And The Funky Bunch: Music For The People (Interscope) **53860**

Bonnie Raitt: Luck of the Draw (Capitol) **15567**

Richard Marx: Rush Street (Capitol) **15574**

Hi-Five (Jive) **10542**

Elvis Presley: Sings Leiber And Stoller (RCA) **44359**

Fleetwood Mac: Greatest Hits (Warner Bros.) **00796**

Patsy Cline: 12 Greatest Hits (MCA) **53849**

Bon Jovi: New Jersey (Mercury) **00516**

Bette Midler: Some People's Lives (Atlantic) **53568**

Bryan Adams: Reckless (A&M) **51540**

Morrissey: Bona Drag (Sire) **00578**

The Big Chill/Sdtrk. (Motown) **33970**

K.T. Oslin: Love In A Small Town (RCA) **74327**

Southside Johnny & The Asbury Jukes: Better Days (Impact) **61604**

Gerardo: Mo'ritmo (Interscope) **43803**

Pogues: Essential (Island) **15459**

Marc Cohn (Atlantic) **82983**

Bryan Ferry/Roxy Music: Street Life - 20 Greatest Hits (Reprise) **10490**

Michael Feinstein: Sings The Jule Styne Songbook (Nonesuch) **70282**

Daryl Hall & John Oates: Rock 'N Soul, Part 1 (RCA) **13313**

The Best Of Dolly Parton (RCA) **51583**

Neil Diamond: 12 Greatest Hits (MCA) **84050**

Black Box: Mixed Up! (RCA) **53463**

AC/DC: The Razors Edge (ATCO) **33379**

Deee-Lite: World Clique (Elektra) **52050**

The Cure: Disintegration (Elektra) **01109**

Scorpions: Best Of Rockers 'N' Ballads (Mercury) **63492**

Kraftwerk: The Mix (Elektra) **54373**

EMF: Schubert Dip (EMI) **05604**

Soundgarden: Badmotorfinger (A&M) **05637**

Live: Mental Jewelry (Radioactive/MCA) **05651**

Happy Mondays: Live (Elektra) **10599**

Oleta Adams: Circle Of One (Fontana) **25028**

Allman Bros. Band: A Decade Of Hits 1969-1979 (Polydor) **35031**

Anita Baker: The Songstress (Elektra) **40154**

Keith Sweat: Keep It Comin' (Elektra) **80100**

Tone-Loc: Cool Hand Loc (Delicious Vinyl) **20039**

Eric Clapton: Slowhand (Polydor) **25094**

Rod Stewart: Sing It Again Rod (Mercury) **00942**

Janet Jackson's Rhythm Nation 1814 (A&M) **72386**

Glenn Miller: Chattanooga Choo Choo-The #1 Hits (Bluebird) **11052**

Mötley Crüe: Decade Of Decadence (Elektra) **40298**

Sting: The Soul Cages (A&M) **25218**

Fourplay (Warner) **10723**

Kentucky Headhunters: Electric Barnyard (Mercury) **25138**

Maceo Parker: Mo' Roots (Verve) **64645**

John Mellencamp: Whenever We Wanted (Mercury) **74582**

Pet Shop Boys: Discography-The Complete Singles Collection (EMI) **05605**

Anthrax: Attack Of The Killer B's (Megaforce/Island) **25154**

George Strait: Ten Strait Hits (MCA) **25425**

U2: Achtung Baby (Island) **25174**

Seal (Warner Bros.) **61992**

The Commitments/ Sdtrk. (MCA) **74016**

Kathy Mattea: Time Passes By (Mercury) **44575**

Garth Brooks: Ropin' The Wind (Capitol) **25535**

Skid Row: Slave To The Grind (Atlantic) **54433**

The Doors/Sdtrk. (Elektra) **54289**

The Very Best Of Nana Mouskouri: Only Love (Philips) **64615**

Starship: Greatest Hits (RCA) **90270**

Richie Sambora: Stranger In This Town (Mercury) **64685**

Slaughter: Stick It Live (Chrysalis) **20666**

Travis Tritt: It's All About To Change (Warner Bros.) **64147**

Eagles: Greatest Hits 1971-1975 (Asylum) **23481**

ZZ Top: Recycler (Warner Bros.) **73969**

Vangelis: Chariots Of Fire (Polydor) **24869**

The Very Best Of Righteous Brothers: Unchained Melody (Verve) **44658**

David Sanborn: Another Hand (Elektra) **54527**

Heart: Rock The House "Live"! (Capitol) **05603**

Boyz II Men: Cooleyhighharmony (Motown) **10930**

Van Halen: For Unlawful, Carnal Knowledge (Warner Bros.) **10016**

P.M. Dawn: Of The Heart, Of The Soul & Of The Cross (Gee Street/Island) **15156**

Prince & The N.P.G.: Diamonds And Pearls (A&M) **63372**

Lou Reed: Magic & Loss (Warner Bros./Sire) **15470**

Amy Grant: Heart In Motion (A&M) **25182**

Squeeze: Singles 45's & Under (A&M) **35208**

Jesus Jones: Doubt (SBK) **44654**

Roxette: Joyride (EMI) **10473**

Bon Jovi: Slippery When Wet (Mercury) **43465**

Tevin Campbell: T.E.V.I.N. (Qwest/Warner Bros.) **35412**

Two Rooms-Celebrating The Songs Of Elton John & Bernie Taupin (Polydor) **35407**

Red Hot Chili Peppers: Blood Sugar Sex Magik (Warner Bros.) **11127**

Talking Heads: Stop Making Sense (Sire) **24560**

Broadway Classics, Vol. 1 (MCA) **53987**

Tom Petty: Full Moon Fever (MCA) **33911**

Jodeci: Forever My Lady (MCA) **90177**

Dave Grusin: The Gershwin Connection (GRP) **10620**

Frank Sinatra: Sinatra Reprise/The Very Good Years (Reprise) **80304**

Dire Straits: On Every Street (Warner Bros.) **74151**

Extreme: Pornograffitti (A&M) **43557**

Paul Simon: The Rhythm Of The Saints (Warner Bros.) **10455**

Kenny Rogers: 20 Great Years (Reprise) **25449**

Jimmy Buffett Live!: Feeding Frenzy (MCA) **24853**

New Edition: Greatest Hits, Vol. 1 (MCA) **83623**

David Benoit: Shadows (GRP) **00284**

Jane's Addiction: Ritual de lo Habitual (Warner Bros.) **10020**

Madonna (Sire) **64288**

Pixies: Tromp Le Monde (Elektra) **80319**

The Judds: Greatest Hits, Vol. 2 (RCA) **74054**

Bill & Ted's Bogus Journey/Sdtrk. (Interscope) **43812**

A Tribe Called Quest: The Low End Theory (Jive) **24809**

Rod Stewart: Downtown Train (Warner Bros.) **10708**

David Bowie: Changesbowie (Rykodisc) **43693**

BMG COMPACT DISC CLUB

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 5071 INDIANAPOLIS, IN

POSTAGE WILL BE PAID BY ADDRESSEE

BMG COMPACT DISC CLUB
P.O. Box 91412
INDIANAPOLIS IN 46209-9758

CD783

8 COMPACT DISCS FOR THE PRICE OF 1

WITH NOTHING MORE TO BUY...EVER!

also available on cassettes!

Carreras, Domingo, Pavarotti: 3 Tenors (London) **35078**
Bell Biv DeVoe: WBBD-Boot City!-The Remix Album (MCA) **54360**
Yanni: In Celebration Of Life (Private Music) **83187**
John Mellencamp: Falling From Grace/Sdtrk. (Mercury) **05612**
Al Di Meola Project: Kiss My Axe (Tomato) **05641**
Clint Black: Put Yourself In My Shoes (RCA) **24690**

Hammer: Too Legit To Quit (Capitol) **25514**

Catching Up With Depeche Mode (Sire) **00560**
Mötley Crüe: Dr. Feelgood (Elektra) **33928**
Queen Latifah: Nature Of A Sista' (Tommy Boy) **21034**
Ralph Tresvant (MCA) **14889**
The KLF: White Room (Arista) **23333**
Karyn White (Warner Bros.) **00832**
Judy Garland: The Best Of The Decca Years, Vol. 1 (MCA) **10497**
Steely Dan: Gold (MCA) **74339**
The Bobby Darin Story (ATCO) **62521**
Vanilla Ice: Extremely Live (SBK) **70017**
Styx: Paradise Theatre (A&M) **25243**
The Very Best Of Thin Lizzy: Dedication- (Mercury) **34826**
Patti Austin: Carry On (GRP) **10520**
Barry White: Put Me In Your Mix (A&M) **15248**
The Best Of Stevie Nicks: Timespace (Modern) **10940**
Roy Hargrove: Public Eye (Novus) **54579**
JohnWilliams/ Boston Pops: By Request... (Philips) **25360**
Kenny Kirkland (GRP) **63554**
Concrete Blonde: Bloodletting (I.R.S.) **84212**
Bobby Blue Bland: Portrait Of The Blues (Malaco) **73458**
Sinéad O'Connor: I Do Not Want What I Haven't Got (Chrysalis) **34512**
Steve Winwood: Refugees Of The Heart (Virgin) **54232**
Chick Corea Akoustic Band: Alive (GRP) **10721**
The Best Of The Doobie Brothers (Warner Bros.) **43738**
Squeeze: Play (Reprise) **70549**

R.E.M.: Out Of Time (Warner Bros.) **24762**

Traffic: The Low Spark Of High Heeled Boys (Island) **25169**
The Farm: Spartacus (Reprise/Sire) **14672**
Fine Young Cannibals: The Raw & The Remix (MCA) **53904**
Keith Whitley: Kentucky Bluebird (RCA) **34233**

Sawyer Brown: The Dirt Road (Curb/Capitol) **05640**
Until The End Of The World/Sdtrk. (Warner Bros.) **15420**
The Police: Outlandos D'Amour (A&M) **24159**
Bobby Lyle: Pianomagic (Atlantic) **44119**
Another Bad Creation: Coolin' At The Playground Ya Know! (Motown) **10456**
The Cure: Mixed Up (Elektra) **74190**
Dying Young/Sdtrk. (Arista) **73769**
Ugly Kid Joe: As Ugly As They Wanna Be (Star Dog/Mercury) **73881**
John Pizzarelli: All Of Me (Novus) **81236**
Cathy Dennis: Move To This (Polydor) **25100**
Ratt: Ratt & Roll 8191 (Atlantic) **60098**
James Ingram: The Power Of Great Music (Warner Bros.) **11131**
Emmylou Harris & The Nash Ramblers At The Ryman (Reprise) **25475**

Eric Clapton: Rush-Music From the Motion Picture Soundtrack (Reprise) **05632**

Bebe & Cece Winans: Different Lifestyles (Capitol) **15528**
Stevie Wonder: Jungle Fever/Sdtrk. (Motown) **54197**
Whitney Houston: I'm Your Baby Tonight (Arista) **10663**
k.d. lang And The Reclines: Absolute Torch And Twang (Sire) **60257**
Domingo: The Broadway I Love (Atlantic) **30015**
House Party II/ Sdtrk. (MCA) **63345**
Blind Faith (Polydor) **25073**
Eagles: Greatest Hits, Vol. 2 (Asylum) **63318**
Kiss: Double Platinum (Casablanca) **25149**
Best Of Grateful Dead: Skeletons From The Closet (Warner Bros.) **83892**
Tom Petty & The Heartbreakers: Into The Great Wide Open (MCA) **35409**
Bobby McFerrin & Chick Corea: Play (Bluenote) **05634**
Tanya Tucker: What Do I Do With Me (Capitol) **25536**
Spinal Tap/Sdtrk. (Polydor) **34691**
Rythm Syndicate (Impact/MCA) **62320**
Donna Summer: On The Radio-Greatest Hits Vol.I & II (Casablanca) **24715**
The Cars: Greatest Hits (Elektra) **53702**
Joe Jackson: Look Sharp ! (A&M) **25192**
Sounds Of Blackness: The Evolution Of Gospel (A&M) **15195**
The Alice Cooper Show (Warner Bros.) **11103**
Grease/Sdtrk. (Polydor) **35125**
U2: Rattle And Hum (Island) **00596**
The Best Of B.B. King (MCA) **23935**
Bobby Brown: Don't Be Cruel (MCA) **00621**
Randy Travis: High Lonesome (Warner Bros.) **11075**
The Yngwie Malmsteen Collection (Polydor) **25460**
The Police: Every Breath You Take—The Singles (A&M) **73924**

Enya: Shepherd Moons (Reprise) **53190**

Primus: Sailing The Seas Of Cheese (Interscope) **64171**
The Church : Priest = Aura (Arista) **63618**
MSG (Impact) **05649**
Best Of Dire Straits: Money For Nothing (Warner Bros.) **00713**
Eliane Elias: A Long Story (Manhattan) **25544**
RTZ: Return To Zero (Giant) **73936**
Guy!...The Future (MCA) **14875**
N.Y. Rock & Soul Revue (Giant) **63189**
Rush: Roll The Bones (Atlantic) **73723**
Hank Williams, Jr.: Maverick (Curb/Capricorn) **05647**
The Sugarcubes: Stick Around For Joy (Elektra) **05648**
Mickey Hart: Planet Drum (Rykodisc) **83792**

Wayne's World Music From The Motion Picture (Reprise) **63551**

Mint Condition: Meant To Be Mint (Perspective/A&M) **05638**
David Byrne: Uh-Oh (Warner Bros.) **73214**
ZZ Top: Eliminator (Warner Bros.) **34129**
Yanni: Dare To Dream (Private Music) **93703**
Big Daddy Kane: Prince Of Darkness (Reprise/Cold Chillin') **43422**
Patty Loveless: On Down The Line (MCA) **00553**
Trisha Yearwood (MCA) **64033**
Michael Crawford Performs Andrew Lloyd Webber (Atlantic) **74128**
24-7 Spyz: This Is...24-7 Spyz! (EastWest America) **74179**
The Rippingtons: Curves Ahead (GRP) **20610**
Neil Young: Ragged Glory (Reprise) **34621**
Parliament: Greatest Hits (The Bomb) (Casablanca) **54237**
The Who: Who's Better, Who's Best (MCA) **00790**
Chick Corea Elektric Band: Beneath The Mask (GRP) **20660**
Janet Jackson: Control (A&M) **34526**
The Best Of Ray Charles (Atlantic) **23823**
Pat Benatar: Best Shots (Chrysalis) **44319**
Jimi Hendrix Experience: Live At Winterland (Rykodisc) **63650**
Gerald Albright: Live At Birdland West (Atlantic) **14096**

Start with **4** COMPACT DISCS NOW
pay only shipping & handling with membership

Buy just **1** smash hit in one year's time

Then get **3** CDs of your choice, FREE[1]

Enjoy **8** CDs for the price of one

Nothing more to buy...EVER!

START WITH 4 COMPACT DISCS NOW! Start with any 4 CDs shown here! Buy just 1 more CD at regular Club prices ($14.98 and up) within the next year. Then choose 3 more CDs FREE (Shipping and handling added). That's 8 CDs for the price of 1...with nothing more to buy, ever!

HOW THE CLUB OPERATES. Select from hundreds of CDs in the Club's magazine which you' ll receive approximately every 3 weeks (19 times a year). Each issue highlights a Featured Selection in your preferred music category, plus alternate selections. If you'd like the Featured Selection, do nothing. It will be sent to you automatically. If you want an alternate selection, or none at all, return the card enclosed with each issue of your magazine by the date specified. You will have at least 10 days to decide or you may return your Featured Selection at our expense. After completing your enrollment agreement, you may cancel your membership at any time, by writing to us. Or stay in the club to take advantage of bonus discounts and more.

FREE 10-DAY TRIAL. Listen to your 4 introductory selections for 10 days. If you are not satisfied, return them with no further obligation. Send no money now; complete the coupon and mail it today.

FOR CASSETTES: (Check box in coupon) Take any 4 cassettes under the above terms. Buy just 1 more cassette at regular Club prices ($8.98 and up) in one year. Then choose 3 more cassettes FREE.

If application is missing, please write to : **BMG Music Services**, P.O. Box 91001, Indianapolis, IN 46291

(1) A shipping/handling charge is added.

CD783 BMG Compact Disc Club, 6550 E. 30th St., Indianapolis,IN 46219-1194. TRADEMARKS USED IN THE ADV'T ARE THE PROPERTY OF VARIOUS TRADEMARK OWNERS. ©1992 BMG DIRECT MARKETING, INC.

START SAVING NOW — MAIL THIS POSTPAID CARD TODAY!

INSTANT 50%-OFF BONUS DISCOUNTS FOR MEMBERS WHO CHOOSE CDs!

It's the BMG difference!

You earn INSTANT 50%-OFF BONUS DISCOUNTS *with the very first and every regular-Club-price CD you buy.* In a nutshell ...buy 1, take another at half price. With other clubs, you must first buy 6 or more at full price and become a "Preferred Member" before you can get savings like this!

☐ **I PREFER CASSETTES!**[2]
(You may choose cassettes with the same 10-day, no-obligation privilege. Full membership details will follow.)

Mail to: BMG Compact Disc Club / P.O. Box 91412 / Indianapolis, IN 46291

YES, please accept my membership in the BMG Compact Disc Club and send my first four CDs (check box below for cassettes)[2] as I have indicated here under the terms of this offer. I need buy just one more CD at regular Club prices during the next year—after which I can choose 3 more CDs FREE! That's 8 CDs for the price of one ...with nothing more to buy, ever! (A shipping and handling charge is added.)

RUSH ME THESE 4 CDs NOW (Indicate by number): ☐ ☐ ☐ ☐

I am most interested in the music category checked here—but I am always free to choose from any (check **one** only):

1 ☐ **LIGHT SOUNDS** Barry Manilow, Frank Sinatra
2 ☐ **COUNTRY** Reba McEntire, Alabama
3 ☐ **HARD ROCK** Dire Straits, Van Halen
4 ☐ **POP/SOFT ROCK** Paula Abdul, Paul Simon
5 ☐ **CLASSICAL**[3] Luciano Pavarotti, Vladimir Horowitz
6 ☐ **JAZZ** Earl Klugh, Dave Grusin
7 ☐ **HEAVY METAL** Mötley Crüe, Skid Row

☐ Mr. ☐ Mrs. ☐ Ms. _____ First Name Initial Last Name (PLEASE PRINT)

Address _____ Apt. _____

City _____ State _____ Zip _____

Telephone, please (Area code) _____

Signature _____ **BHK9T** (AS)

We reserve the right to request additional information or reject any application. Limited to new members, continental USA only. One membership per family. Local taxes, if any, will be added.

(2) Cassette members will be serviced by the BMG Music Service; current Music Service members are not eligible.

(3) Members who choose CLASSICAL as their listening interest will be serviced by the BMG Classical Music Service.

Photocopies of this coupon are acceptable.

BMG COMPACT DISC CLUB

METAL
BLUES
COUNTRY
ROCK

The new Crate GT80 QuadraDrive™... it's in there.

CRATE®

Crate Amplifiers 1400 Ferguson Avenue St. Louis MO 63133
All amplifiers made in the U.S.A.

◆ DARRELL'S ◆ DESERT ISLAND DISCS

Van Halen I

◆

Van Halen II

◆

Blizzard of Ozz

◆

On Through The Night *(Def Leppard)*

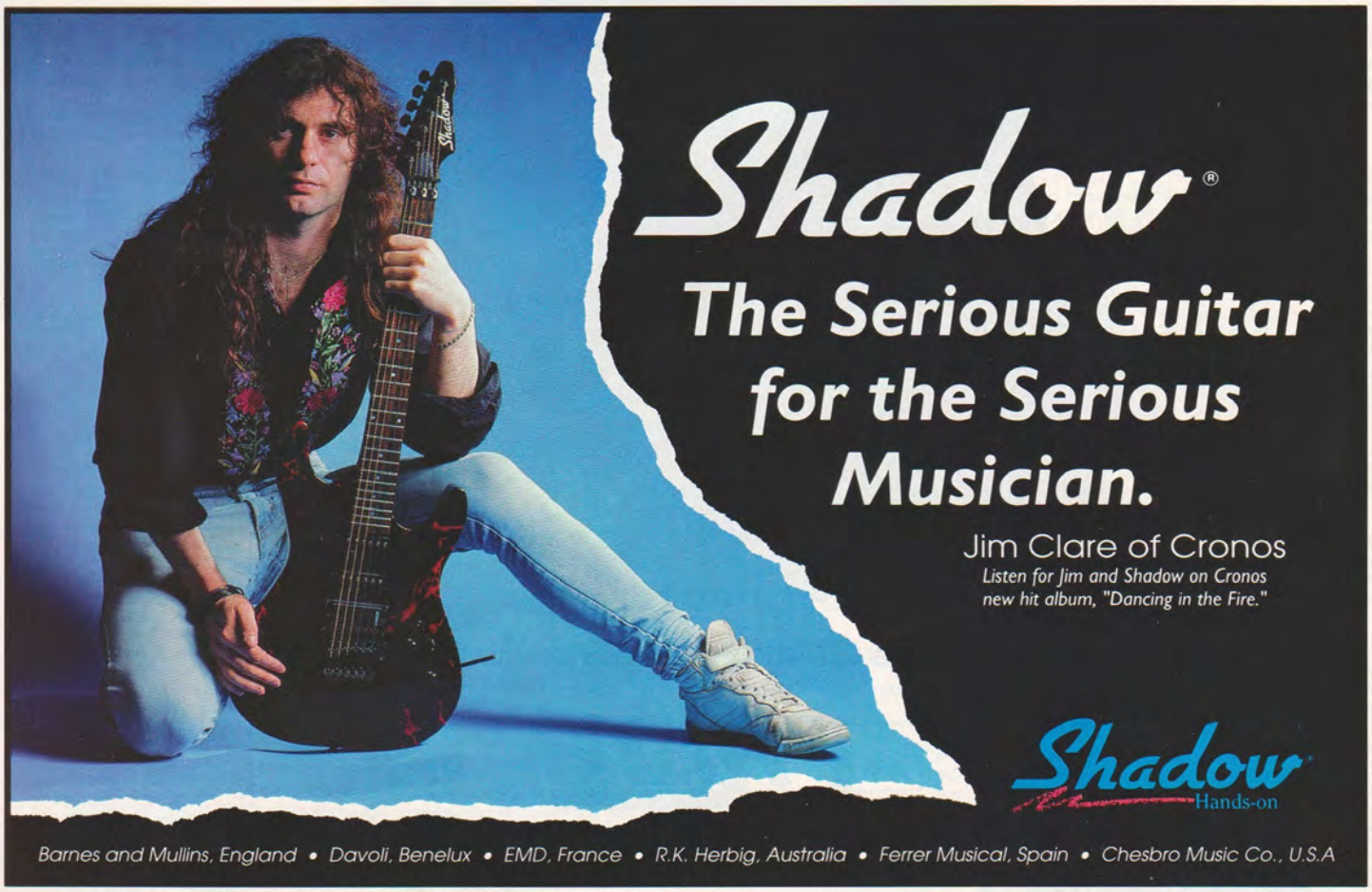
◆

Double Platinum *(Kiss)*

Courtesy Atco

I just search for old ones all the time, especially the ML model, which is half Flying V, half Explorer with the huge headstock and 22 frets. Then I put Floyd Roses on 'em and also install Bill Lawrence L500L or L500XL pickups. I discovered that pickup when I gave one to a friend as a birthday present. But after I had it installed in his guitar, I went home, plugged in, and just wailed for three hours because it sounded so good. The harmonics and clarity were so amazing that I still won't use anything else."

With the gear talk winding down, it becomes clear that the backstage-bound Darrell, who's been patiently answering questions for about an hour, has his mind on more leisurely pursuits, and is ready to wrap things up. But before hitting the post-concert trail, the axeman decides to end the interview on a philosophical note, and attempts a summation of the Pantera experience, which he does with just a pinch of Texas-bred wisdom: "Our music is wild, and that's it. I don't want to spend my life playing boring, low-key music, so when I pick up my axe, I just go for it and rip, unless I'm really sick or something—I like to fuckin' *hammer*! And sure, I've gotten hurt at a bunch of gigs, like being knocked out, and stage-diving with my guitar into a group of 50 people. But hell, that's just a part of rock 'n' roll, dude."



MACHINE GUN

Jimi Hendrix. Band Of Gypsys. "Machine Gun." Rock's greatest, most inventive guitarist in what could be called his most incredible live performance ever recorded. From one of four New Year's shows, recorded at New York's Fillmore East on December 31, 1969 and January 1, 1970, which document a turning point in the career of a maturing Jimi Hendrix, whose powers of musical communication were growing by leaps and bounds, and would continue to do so throughout what was, unfortunately, the last year of his life. On every cut of the record, Jimi is so "on it" it's positively scary—and the *sound*! Never has his guitar sounded so beautiful and *devastating* at the same time. There is a quality to these recordings that simply cannot be described, other than to say they set the standard—and continue to do so—for what rock guitar has the potential to be. *Band Of Gypsys* is certainly a pinnacle in what was already an enormously important, influential and successful career.

One unusual thing about "Machine Gun" is that Jimi is tuned down a whole step, not the usual half step that he normally preferred for live performance. In fact, on the opening cut, "Who Knows," he's tuned down a half step, and tunes down an additional half step while introducing "Machine Gun." (Tuning down a whole step was often used by Hendrix after this point, one example being the Atlanta 7/4/70 show; Jimi's disciple, Stevie Ray Vaughan, also tuned down a whole step for many of his live performances.) Tuning down a whole step definitely adds to the heaviness of the tune. This song is in the same mold as Jimi's "Hear My Train A-Comin'," which itself was inspired by Muddy Waters' "Still A Fool" and "Rolling Stone," two tunes that Jimi combined early in his career to create "Catfish Blues," also titled "Experience The Blues." The uptempo counterpart to these slow-groove tunes is "Voodoo Chile (Slight Return)." Unlike those tunes, "Machine Gun" has no chord changes; it's a meditation on one chord, E, taken through a series of riffs and moods, featuring a wide range of dynamics, similar in this sense to Howlin' Wolf's "Commit a Crime" ("I'm Leavin' You" aka "What A Woman"). Any true similarities end with basic structural analysis, however, for this is *pure Hendrix*, music of a kind that only he was capable of.

The main lick in this tune is based on the E Blues scale (E,G,A,B♭,B,D), as is most of the soloing. Jimi blurs the gap between minor and major tonalities throughout with the use of the major third, G♯, and the major sixth, C♯, and also adds the ninth, F♯. For the most part, he resides in I and XII positions, with occasional use of VII position. Melody, phrasing, fluidity, touch, sound, spirit—they're all here in abundance. Each phrase is a gem to be studied in every detail. Notice during the verse sections that Jimi often plays what he sings, moving effortlessly between this technique and soloing with a great sense of balance. Many of the lines are "between-the-cracks," making them virtually impossible to write down in absolutely strict time, so close listening is definitely required for a true grasp of the phrasing.

There's *a lot* of playing in this tune—the first solo doesn't begin until 3:59, and the tune is well over 12 minutes long. Hard to transcribe? Oh nooo. Only the hardest tune I've ever transcribed for this magazine. One tremendous factor in the tune is Jimi's incredible use of effects, those being the Vox wah-wah pedal, Fuzzface distortion unit, Univibe and Octavia. The Univibe is a device originally made for organs to reproduce the swirling sound of a Leslie speaker, and the Octavia is a device made for Hendrix by Roger Mayer that recreates a note one octave higher than played through massive compression and distortion. This effect is heard more clearly on "Who Knows," as well as the classics "Purple Haze" and "One Rainy Wish." The intenseness of the Univibe is apparent on the opening note of Jimi's solo, which sits there with endless sustain. It's safe to say that those Marshalls were *pumping*. Jimi's *vibrato?* Forget about it; there is none better. One thing to keep in mind is that there are many things that happen when you're standing there with a guitar turned up that loud, with a variety of sounds generated by the powerful magnetic field of the pickups. Feedback and sympathetic vibration create a lot of the fullness in the sound, explained more specifically with footnotes throughout the tune. All of Jimi's tremolo bar manipulations have been included as accurately as possible, such as the incredible trill riff at 4:57. Notice that Jimi had his bar set so that he could pull up on it at least one whole step. Another example of great tremolo bar usage is on the all-hammered riff at 10:48, where Jimi vibratos with the bar through the entire riff.

In preparing this transcription, I had the good fortune of seeing a video of this performance, which helped to more clearly identify many of the unusual manipulations, such as tapping the headstock, picking the springs of the tremolo system and flicking the toggle switch, as well as identifying the fingerings and positions used. Hopefully a commercially released video of this performance will be made available soon. Even with this additional information, there are things in this performance that Jimi himself never recreated, and will forever remain a mystery, which is a part of what makes this such a timeless classic.

SUMMER SONG

Coverboy Joe Satriani is back with this pop-y uptempo rocker, from his latest release, *The Extremist*. The song opens with inversions of A5 and D/A played against an open A pedal tone, played in unison by two guitars. A lead guitar enters with a melody sounded by natural harmonics, treated with slap-back echo. The main melody during the A section is based on A Mixolydian (A,B,C♯,D,E,F♯,G), and, along with the rhythm part and groove, is reminiscent of Joe's buddy Steve Vai's "I Would Love To." Joe uses a wah-wah on the single-line guitar throughout the tune. Notice Joe's deft use of the tremolo bar for subtle vibratos and not-so-subtle harmonic deviations and dives. On the B sections, Joe plays a melody with a bit more improvisation inherent in it, alluding to A Pentatonic minor (A,C,D,E,G) with the use of C♯.

The solo begins with a key change to G minor, over which Joe plays lines based on G Pentatonic minor (G,B♭,C,D,F) with the inclusion of the major sixth, E. Joe's third phrase begins with a pull-off lick using the open G string, adding the ♭5, D♭, creating an incredibly long, beautiful phrase articulated with absolute precision. This is followed by chord movement between F♯m7 and Am7, with Joe playing the F♯ Blues scale (F♯,A,B,C,C♯,E) over F♯m7 and A Pentatonic minor over Am7. Keep in mind that F♯ Pentatonic minor is made up of the same notes as A Pentatonic major. Over D, Joe plays lines based on D Mixolydian (D,E,F♯,G,A,B,C), and over E, the lines are based on E Mixolydian (E,F♯,G♯,A,B,C♯,D) with the use of chromaticism, followed by a recap of the main melody. Over the bridge and outro, Joe plays beautiful lines which make extensive use of open strings. As usual, Joe displays great chops and a great sense of melody throughout.

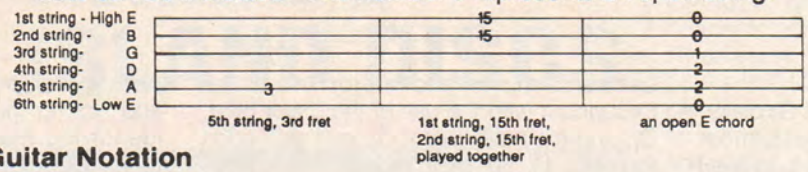
316

This little ditty from *For Unlawful Carnal Knowledge* gets its title from the birthday

Continued on page 164

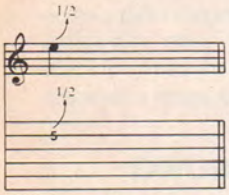
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

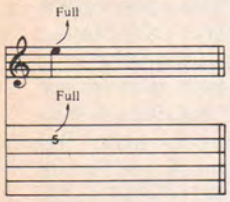


Definitions for Special Guitar Notation

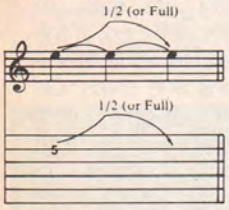
BEND: Strike the note and bend up ½ step (one fret)



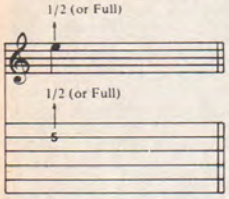
BEND: Strike the note and bend up a whole step (two frets).



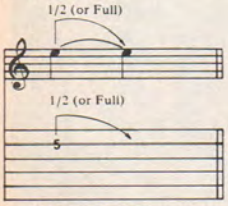
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



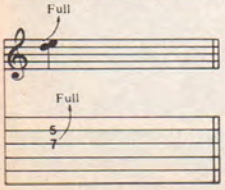
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



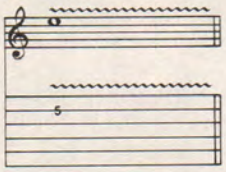
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



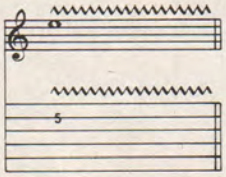
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



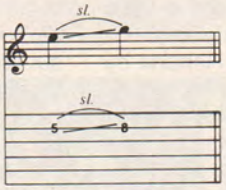
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



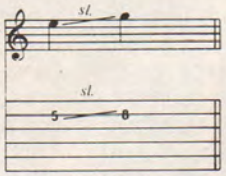
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



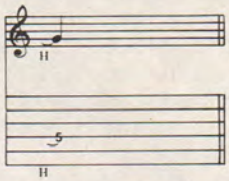
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



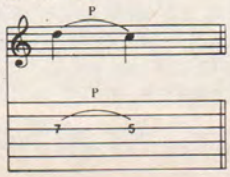
SLIDE: Same as above, except the second note is struck.



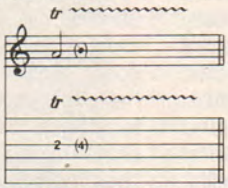
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



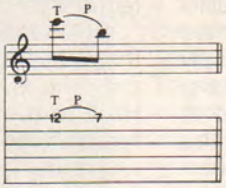
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



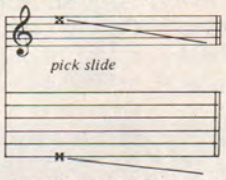
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



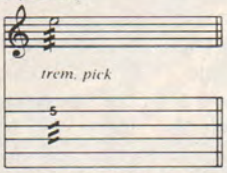
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



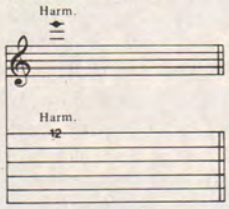
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



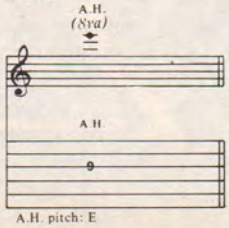
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

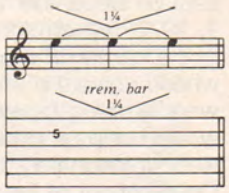


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

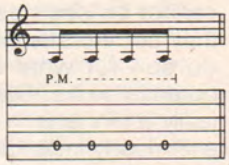


A.H. pitch: E

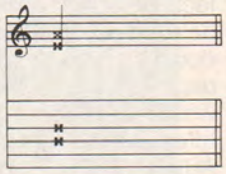
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



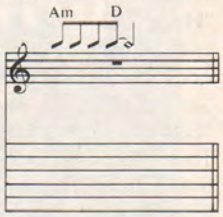
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



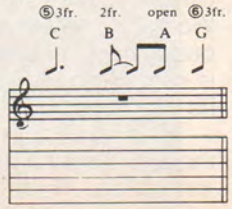
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



Tablature Explanation page 36

MACHINE GUN

As Recorded by Jimi Hendrix

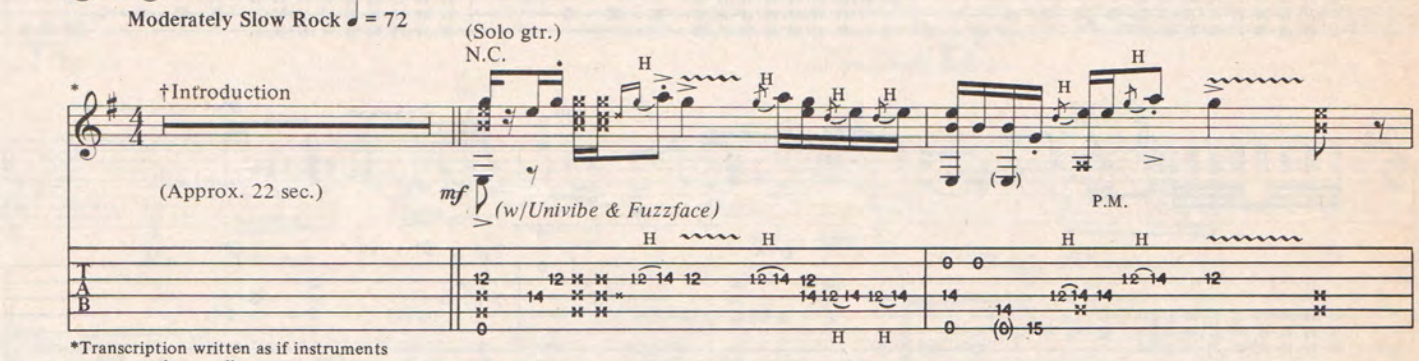
(From the album BAND OF GYPSIES/Polydor Records)

Words and Music by Jimi Hendrix

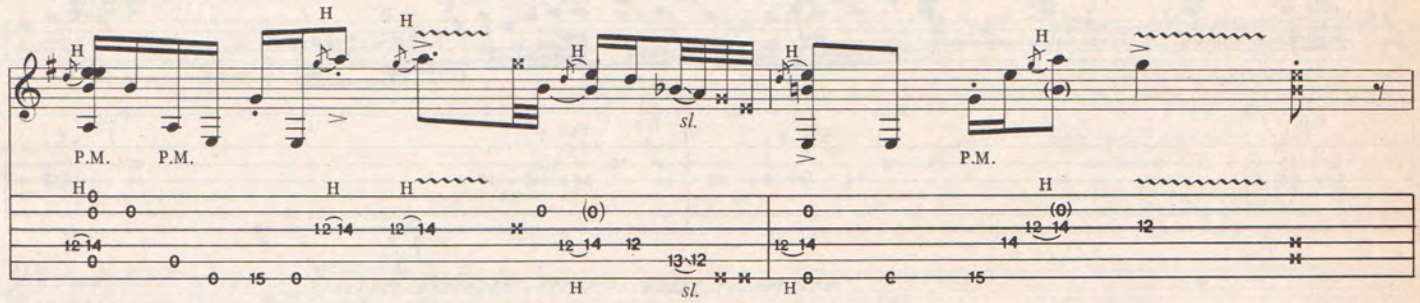
Tune down one whole step:

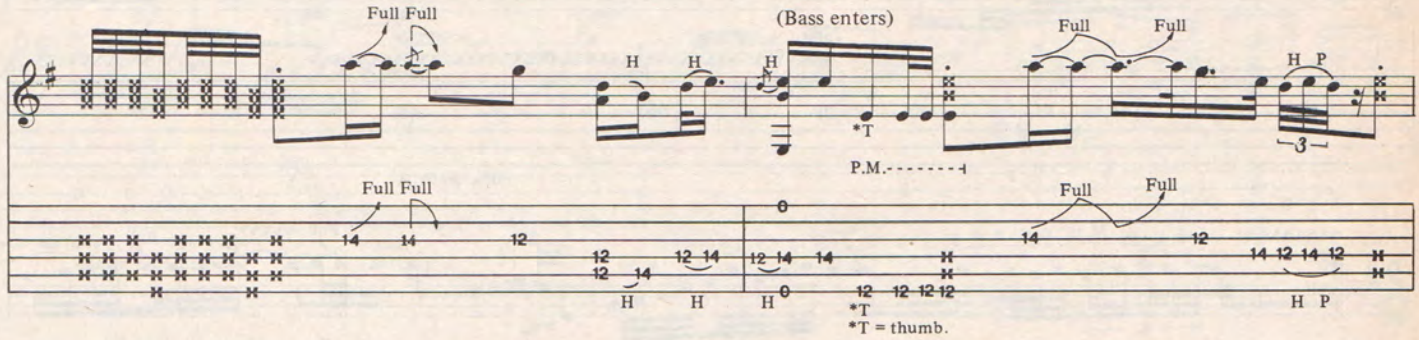
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

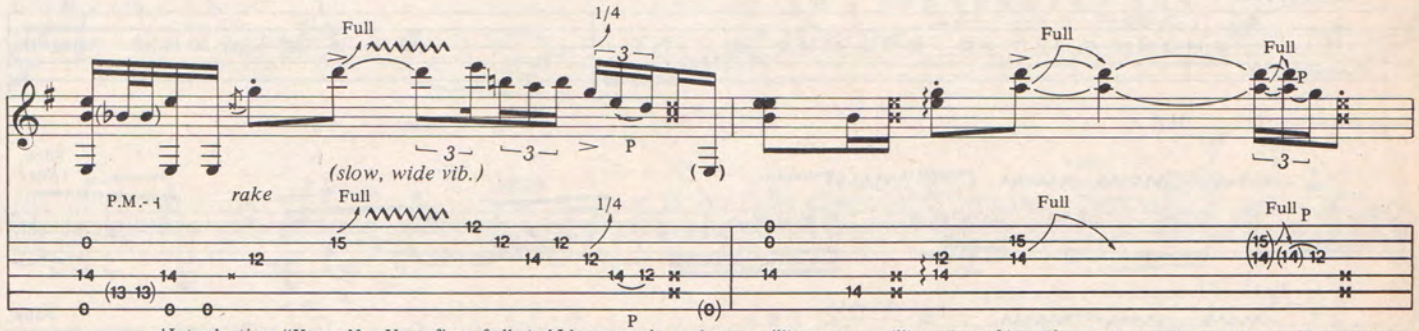
Moderately Slow Rock ♩ = 72



*Transcription written as if instruments were tuned normally.

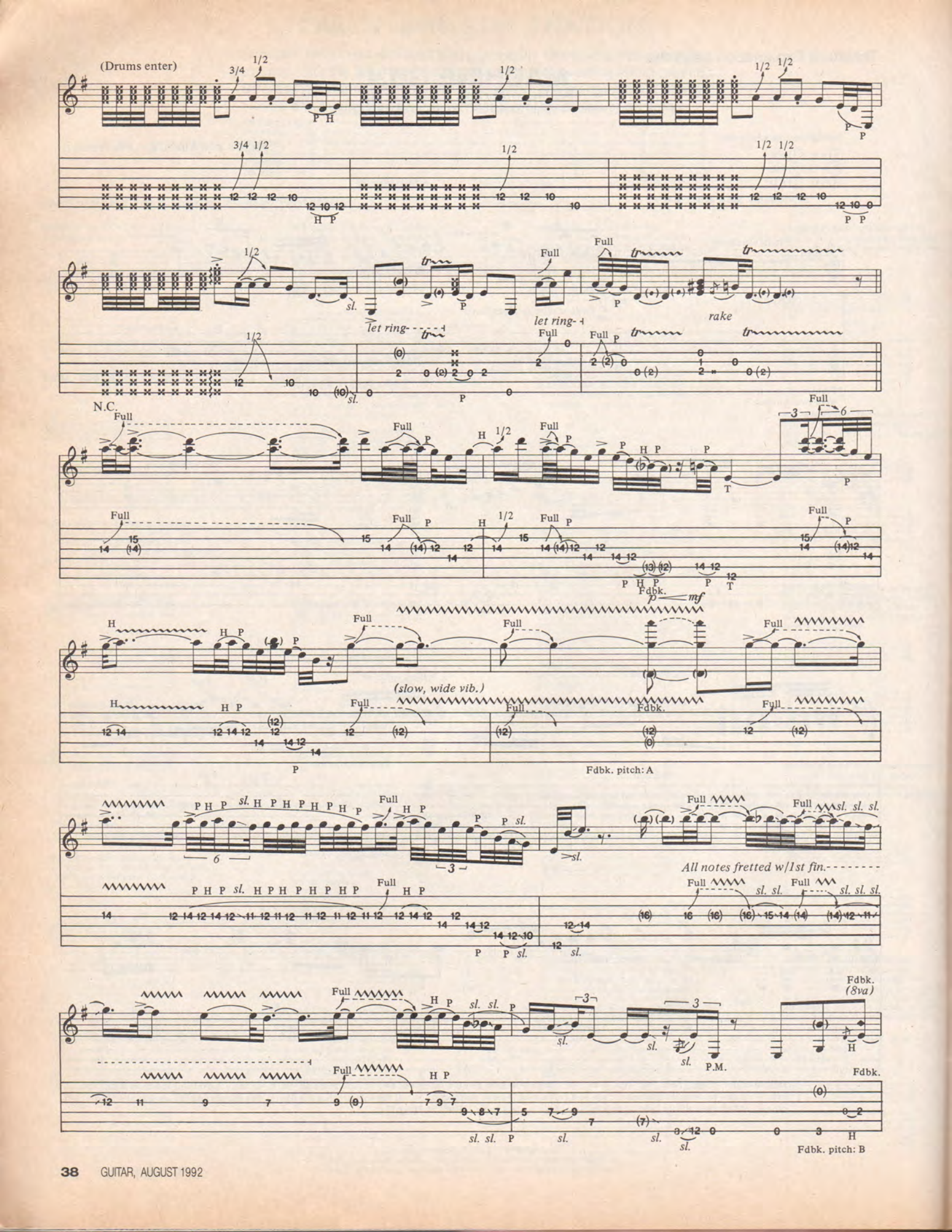


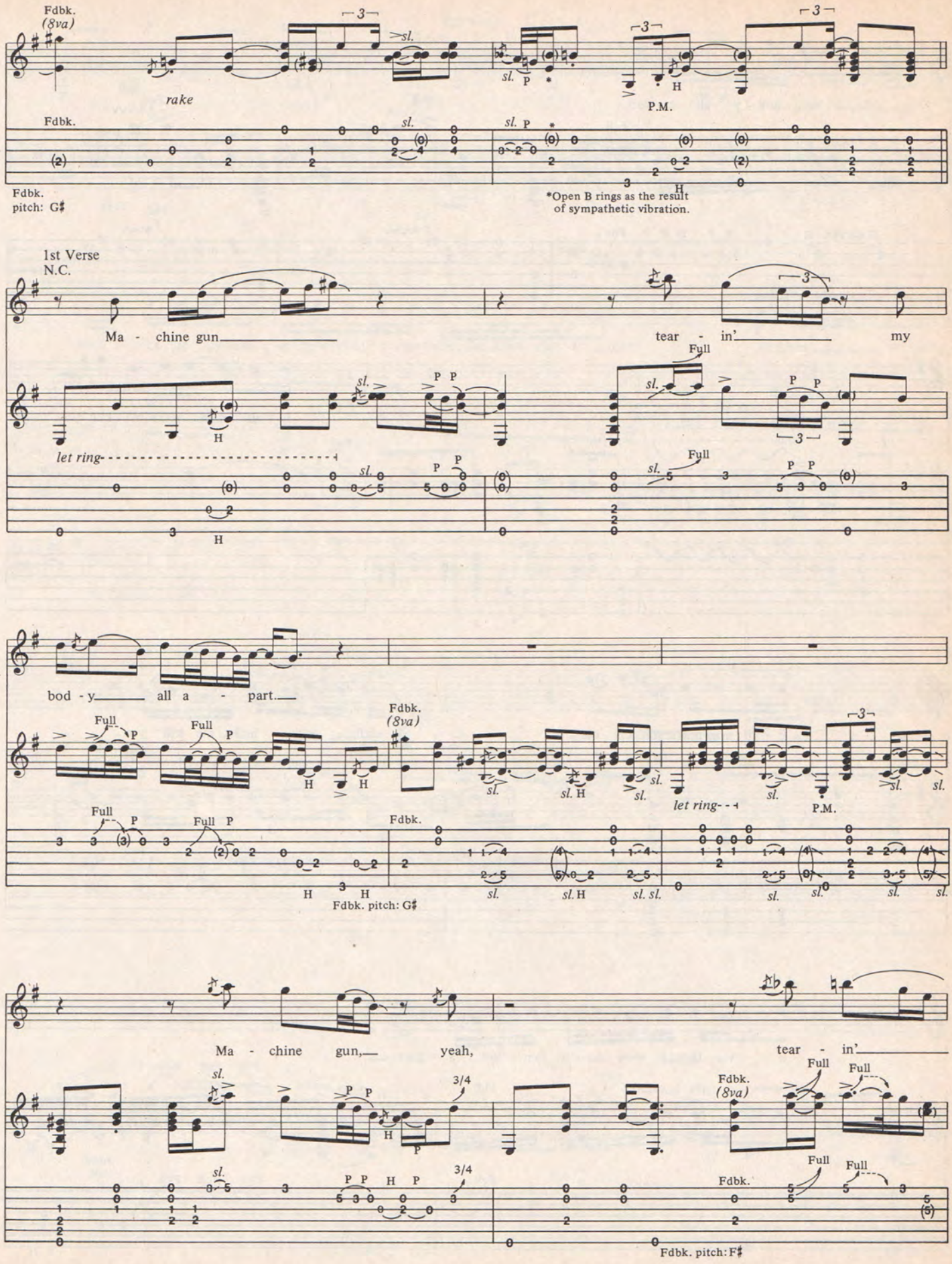


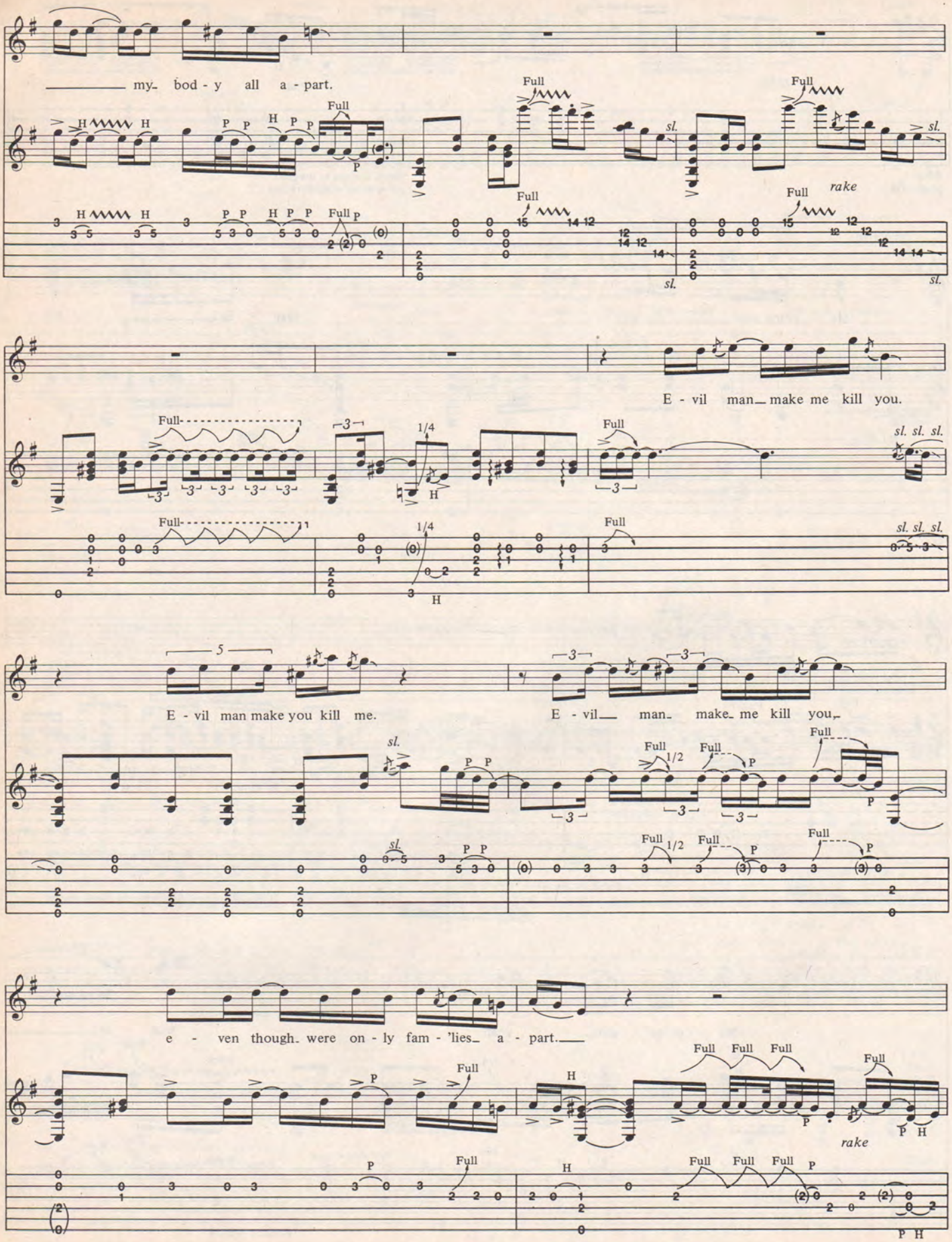


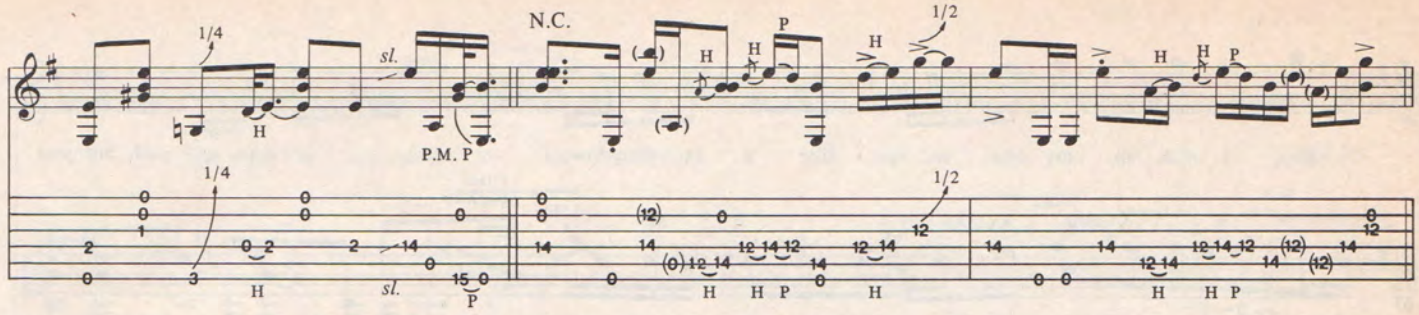
†Introduction: "Happy New Year, first of all. An' I hope you have about a million or two million more of 'em, if we can get over this summer. Nyeh, heh, heh. We'd like to dedicate this one to, uh, sort (of) a draggy scene that's goin' on, all the soldiers that are fightin' in Chicago and Milwaukee and New York.. oh yes, and all the soldiers fighting in Viet Nam. Like to do a thing called "Machine Gun."

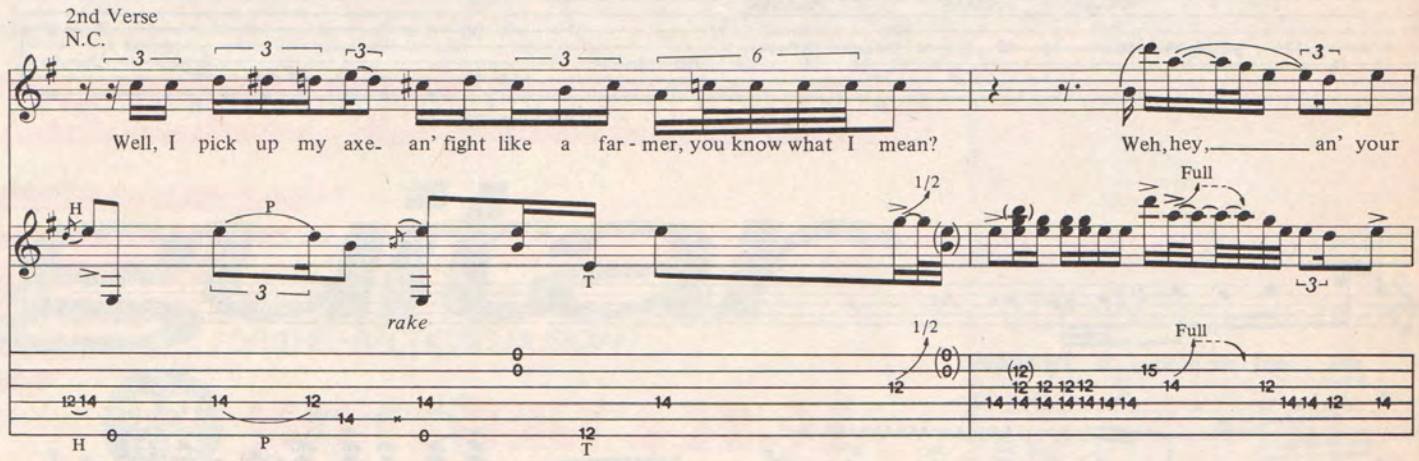
Copyright©1970 by Bella Godiva Music, Inc.
All Rights Controlled and Administered by Don Williams Music Group Inc.
International Copyright Secured All Rights Reserved Used by Permission

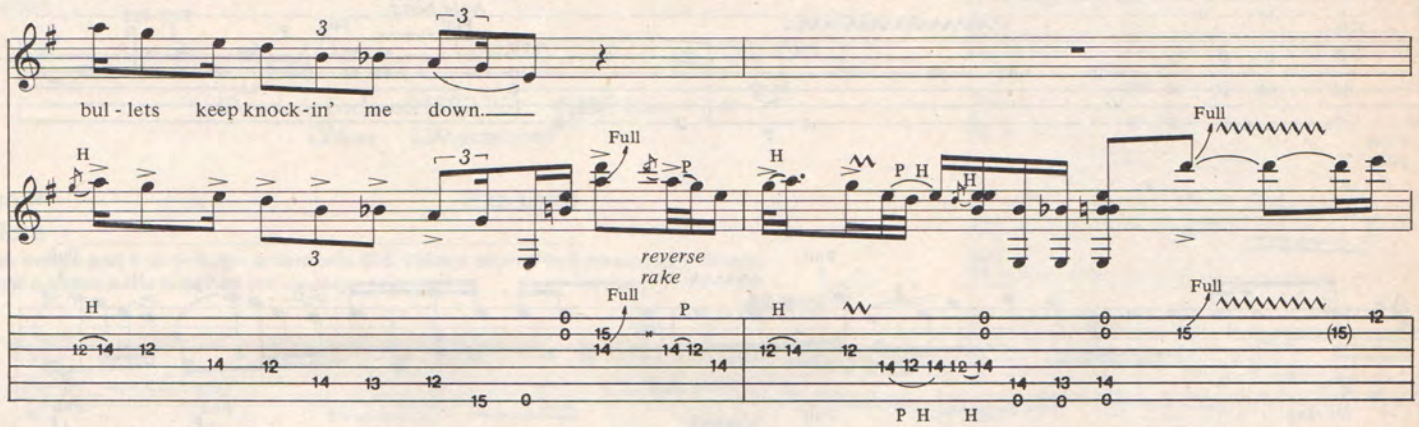

(Drums enter)
let ring
Full
rake
N.C.
(slow, wide vib.)
Fdbk.
Fdbk. pitch: A
All notes fretted w/1st fin.
(8va)
P.M.
Fdbk. pitch: B

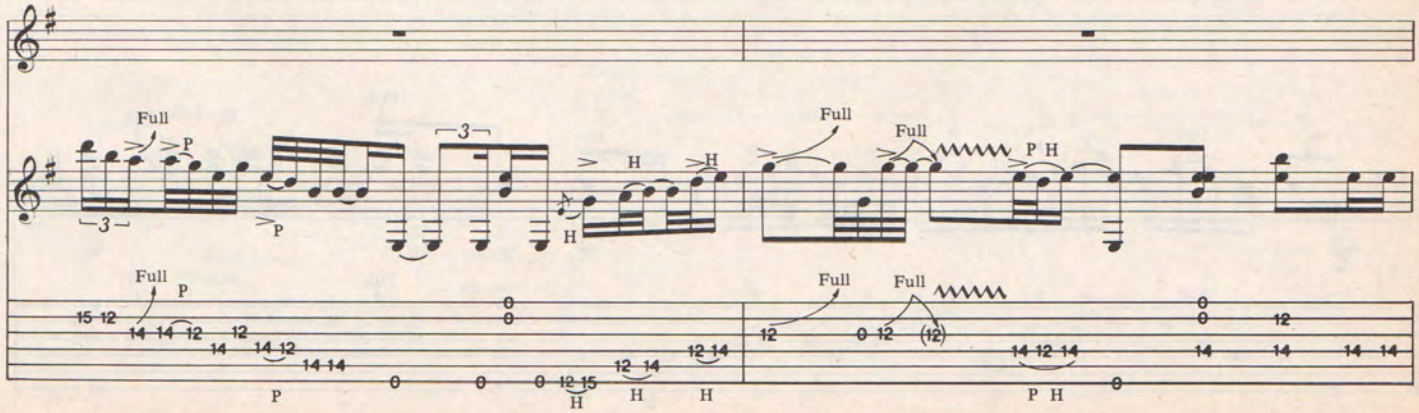

Fdbk.
(8va)
rake
sl.
P.M.
Fdbk.
Fdbk.
pitch: G♯
*Open B rings as the result
of sympathetic vibration.
1st Verse
N.C.
Ma - chine gun
tear - in'
my
let ring
Full
bod - y
all a - part.
Fdbk.
(8va)
let ring
P.M.
Fdbk. pitch: G♯
Ma - chine gun,
yeah,
tear - in'
3/4
Fdbk.
(8va)
Fdbk. pitch: F♯

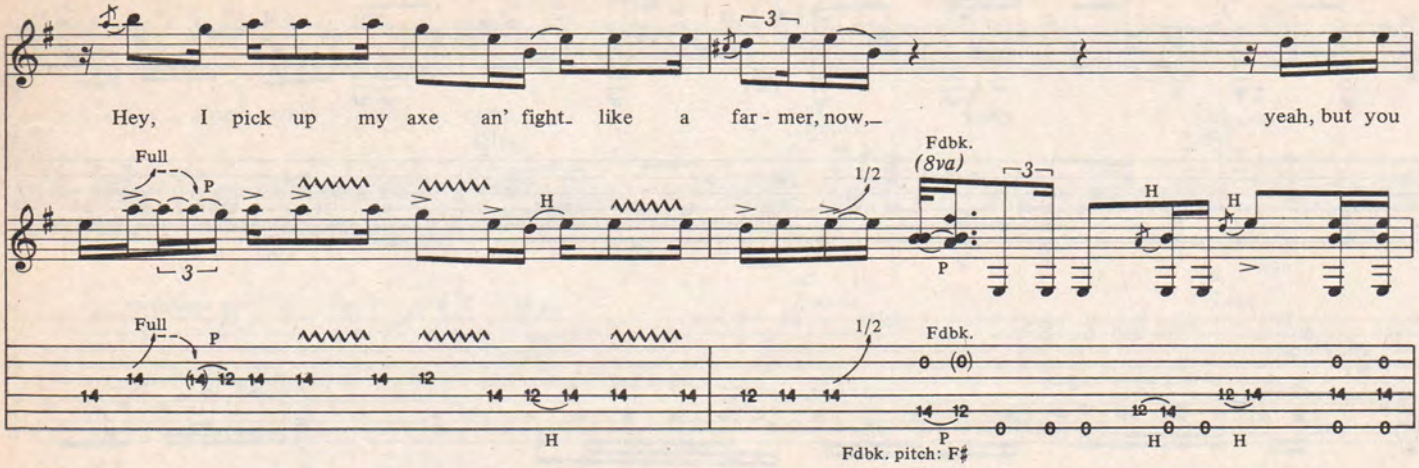

my bod - y all a - part.
Full
sl.
rake
E - vil man make me kill you.
1/4
E - vil man make you kill me.
E - vil man make me kill you.
1/2
e - ven though were on - ly fam - 'lies a - part.

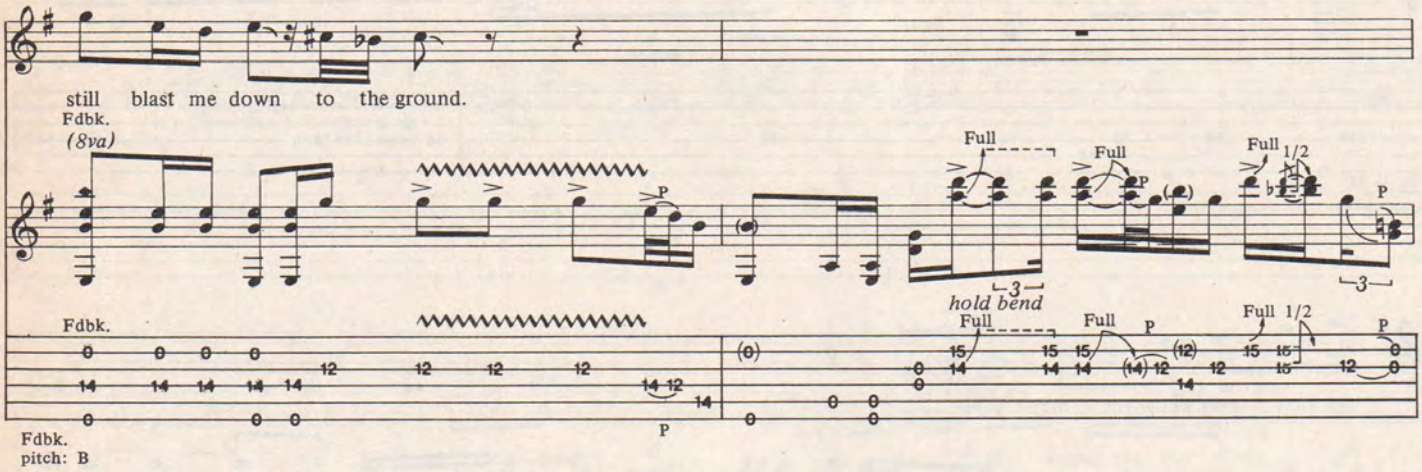

1/4
sl.
P.M. P
N.C.
1/2

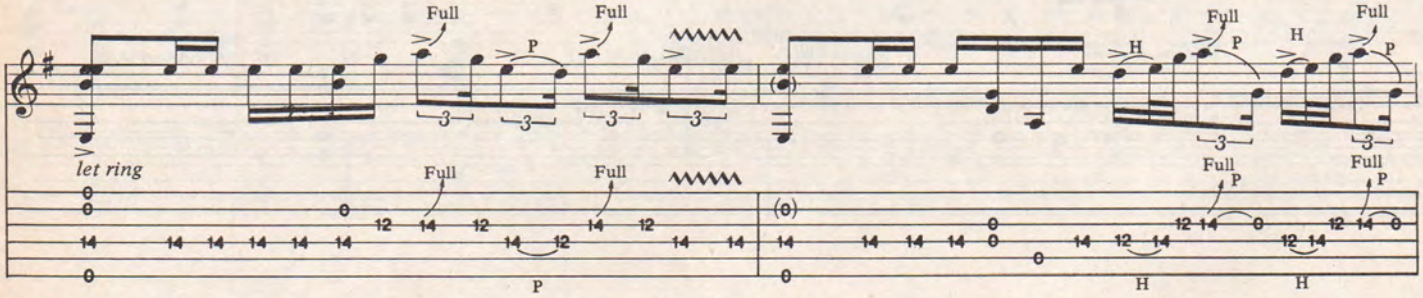

2nd Verse
N.C.
Well, I pick up my axe an' fight like a far - mer, you know what I mean?
Weh, hey, an' your
rake
1/2
Full

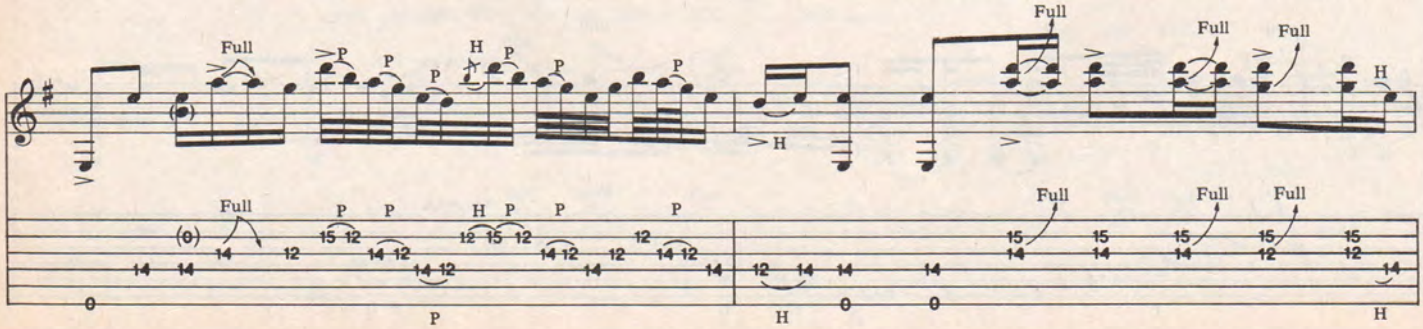

bul - lets keep knock - in' me down.
Full
reverse rake

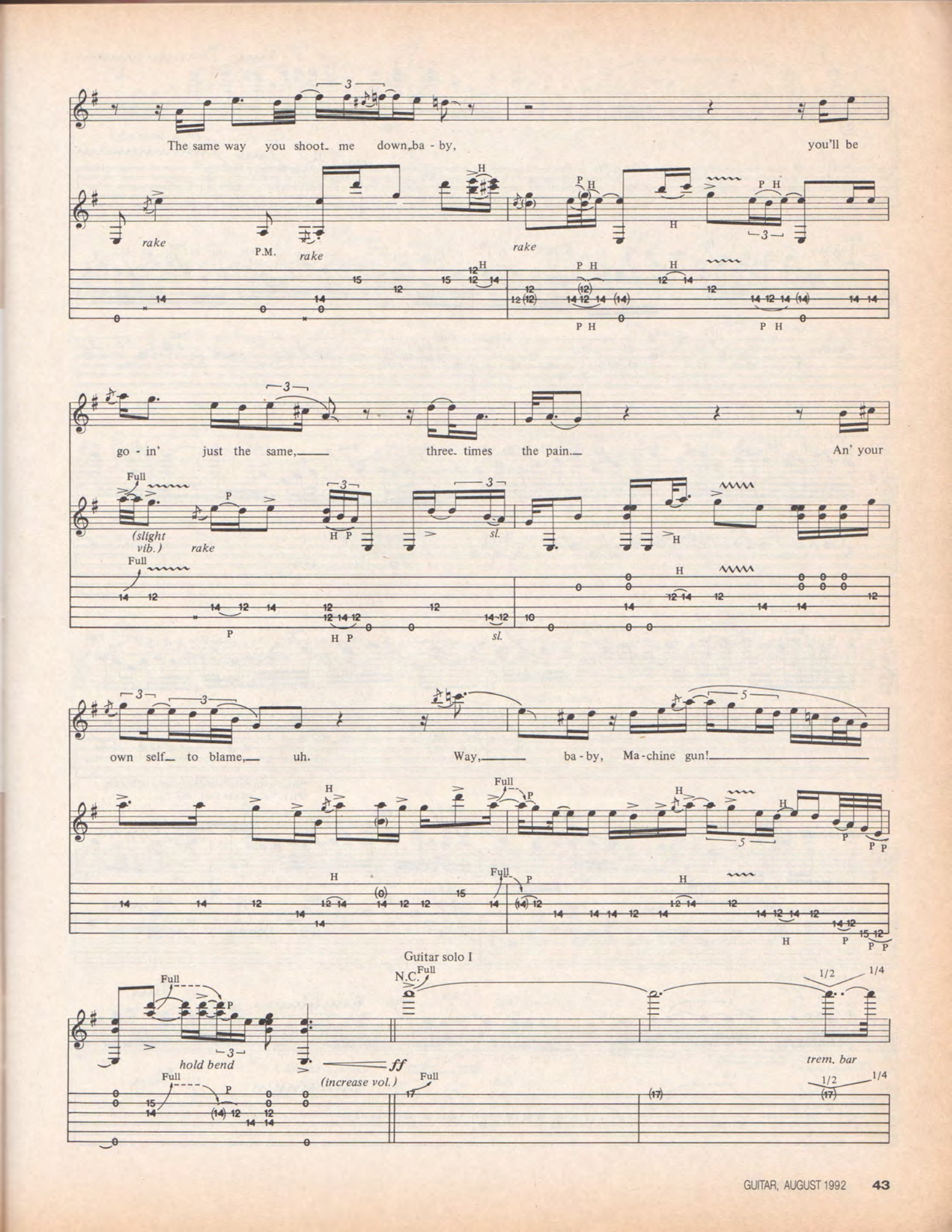

Full

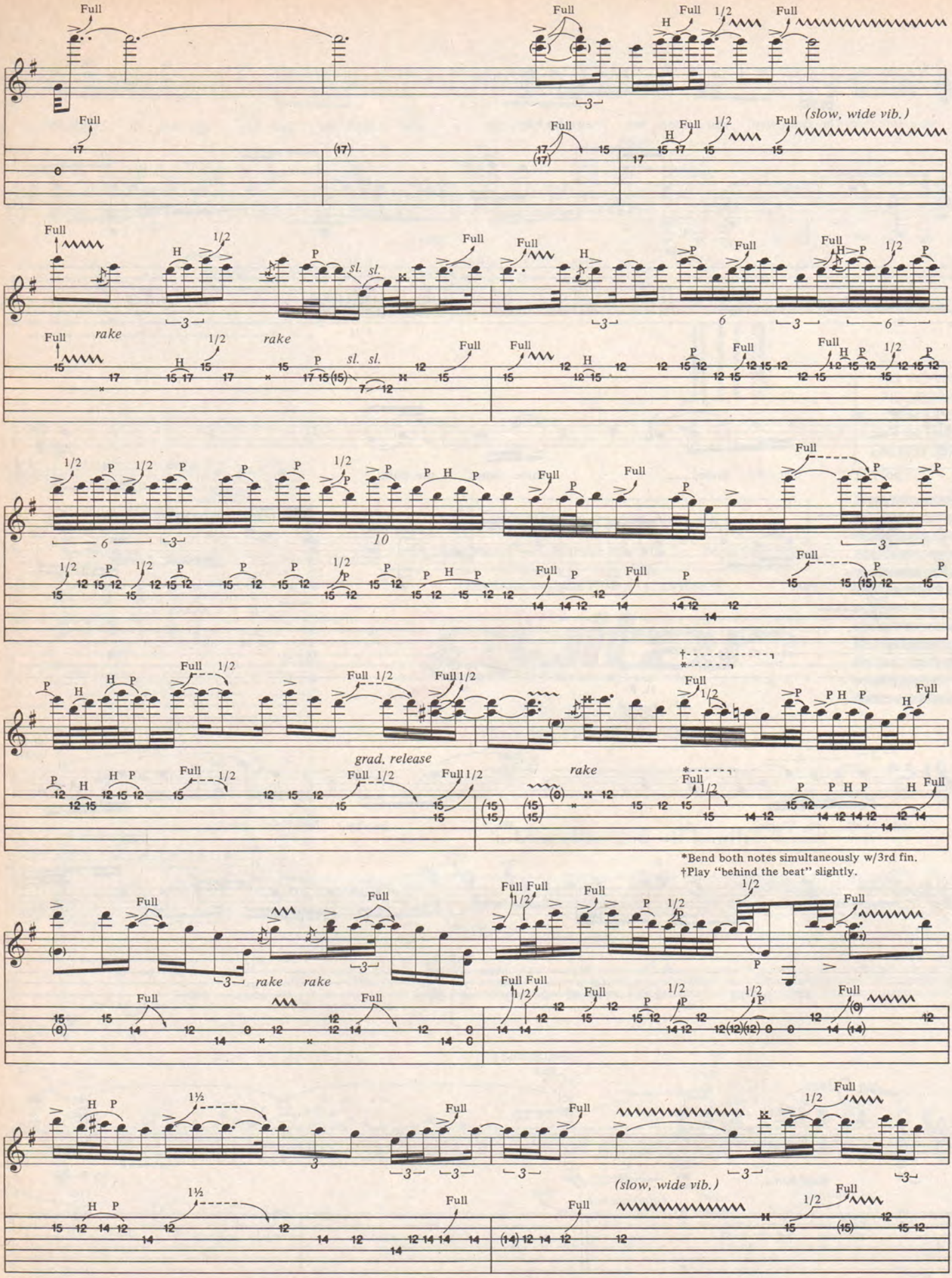

Hey, I pick up my axe an' fight- like a far - mer, now,- yeah, but you
Full
P
H
1/2
Fdbk.
(8va)
Fdbk. pitch: F♯

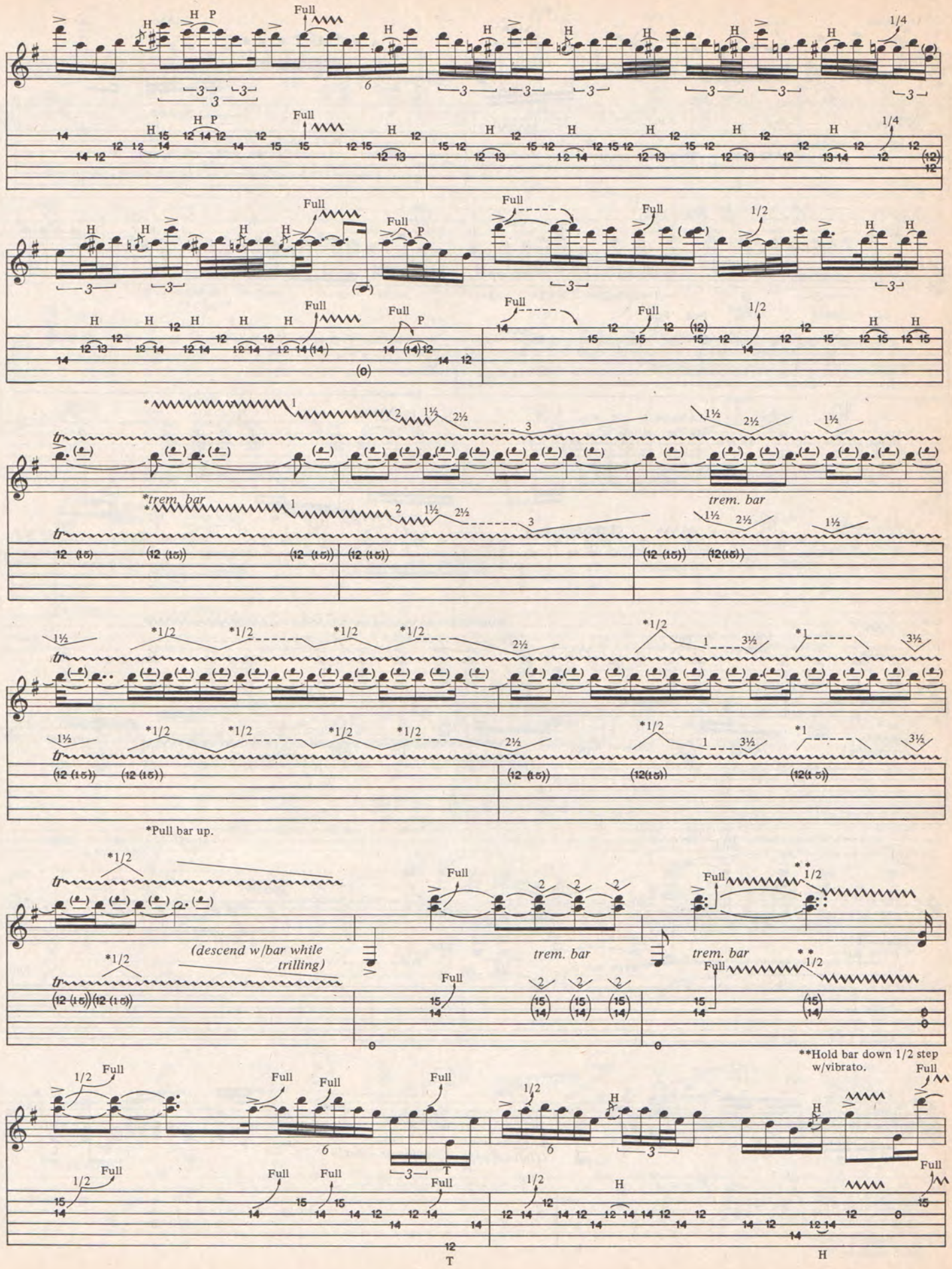

still blast me down to the ground.
Fdbk.
(8va)
Full
P
1/2
hold bend
Fdbk. pitch: B

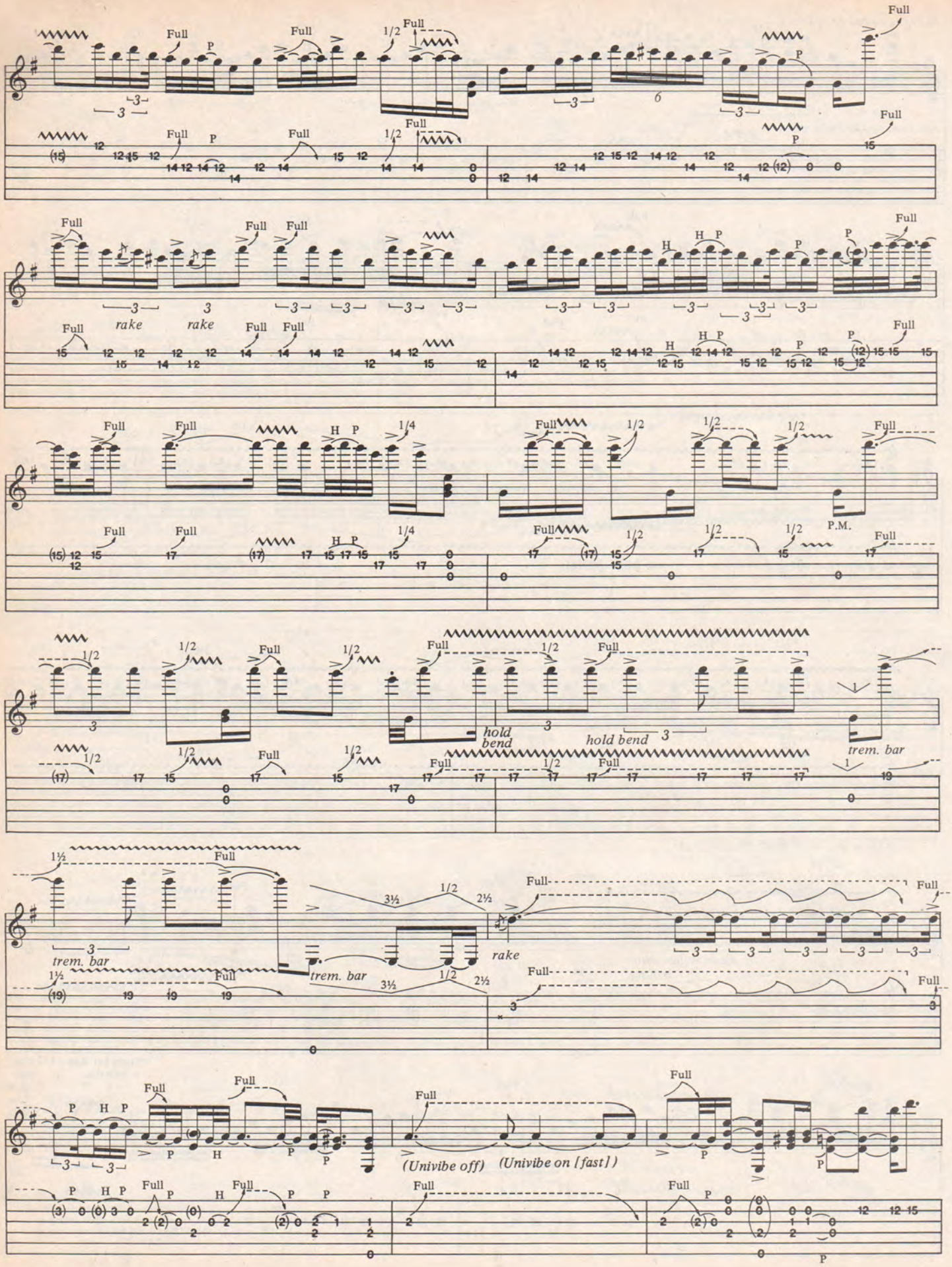

let ring
Full
P
H

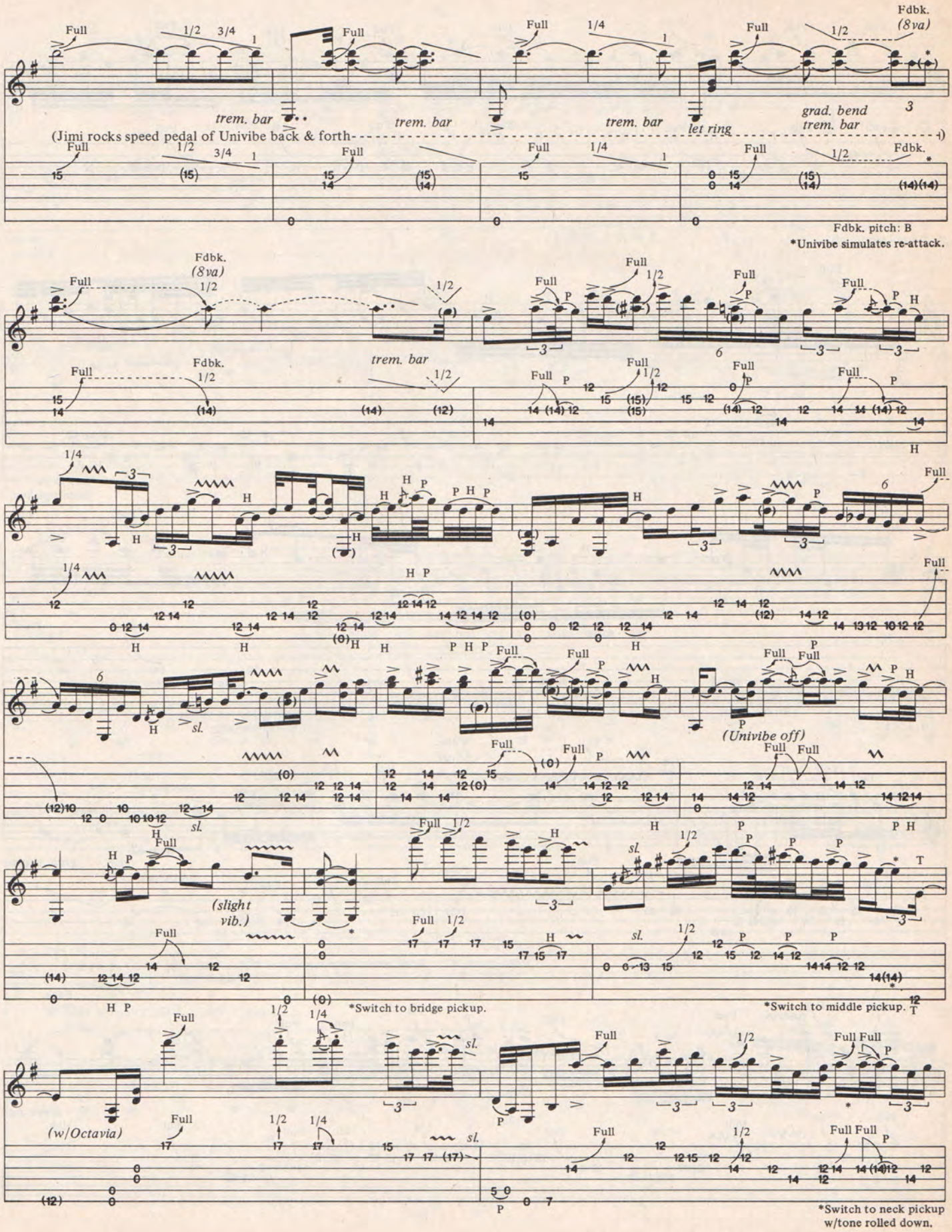

Full
P
H

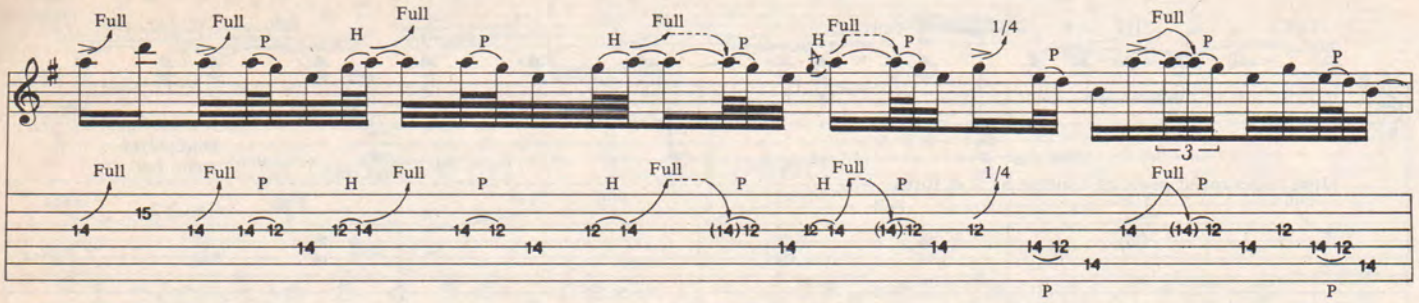

The same way you shoot me down, ba - by, you'll be
rake
P.M.
rake
rake
go - in' just the same, three times the pain. An' your
Full
(slight vib.)
rake
sl.
own self to blame, uh. Way, ba - by, Ma - chine gun!
Guitar solo I
N.C.
Full
hold bend
ff
(increase vol.)
trem. bar

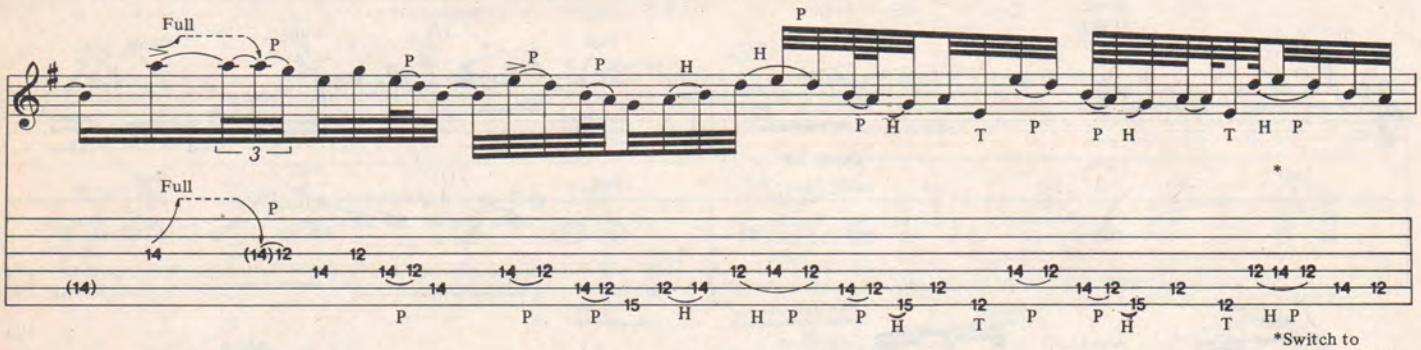

(slow, wide vib.)
rake
sl. sl.
grad. release
*Bend both notes simultaneously w/3rd fin.
†Play "behind the beat" slightly.


*trem. bar
trem. bar
*Pull bar up.
(descend w/bar while trilling)
trem. bar
trem. bar
**Hold bar down 1/2 step w/vibrato.

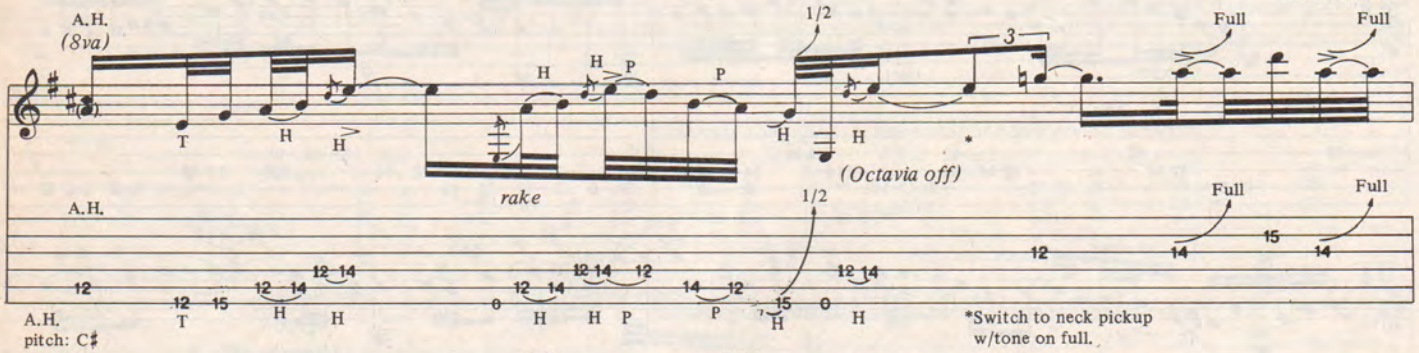

Full
P
1/2
rake
H
1/4
P.M.
hold bend
trem. bar
1½
3½
2½
(Univibe off)
(Univibe on [fast])


Fdbk.
(8va)
trem. bar
trem. bar
trem. bar
let ring
grad. bend
trem. bar
(Jimi rocks speed pedal of Univibe back & forth
Fdbk. pitch: B
*Univibe simulates re-attack.
(Univibe off)
(slight vib.)
*Switch to bridge pickup.
*Switch to middle pickup.
(w/Octavia)
*Switch to neck pickup w/tone rolled down.

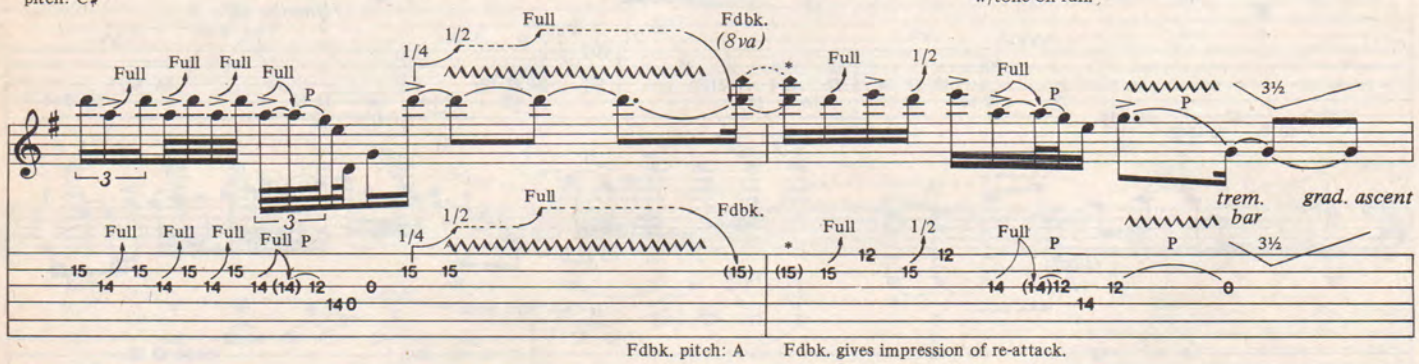




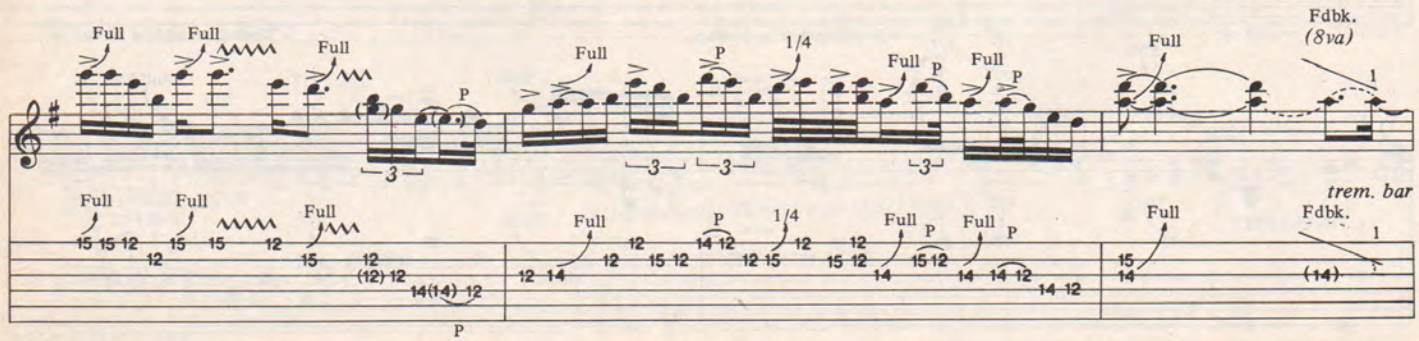
*Switch to middle pickup.

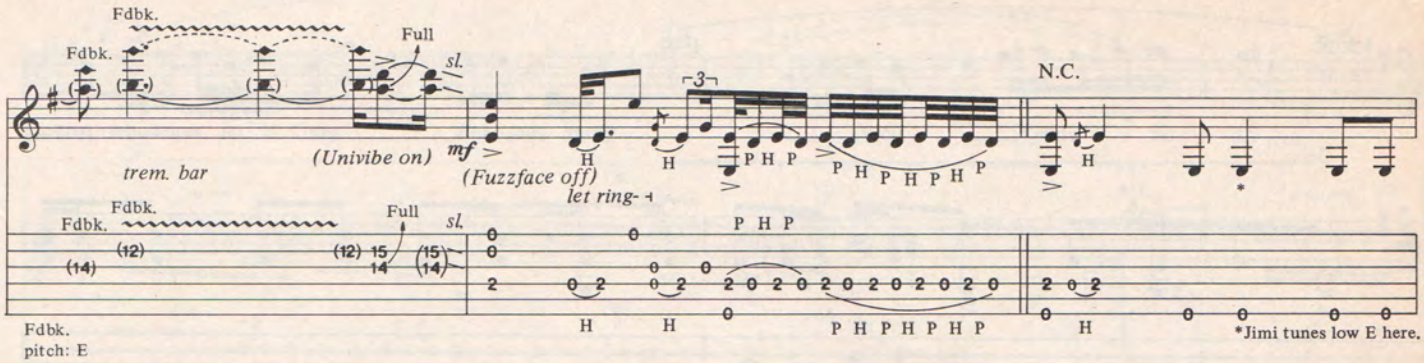


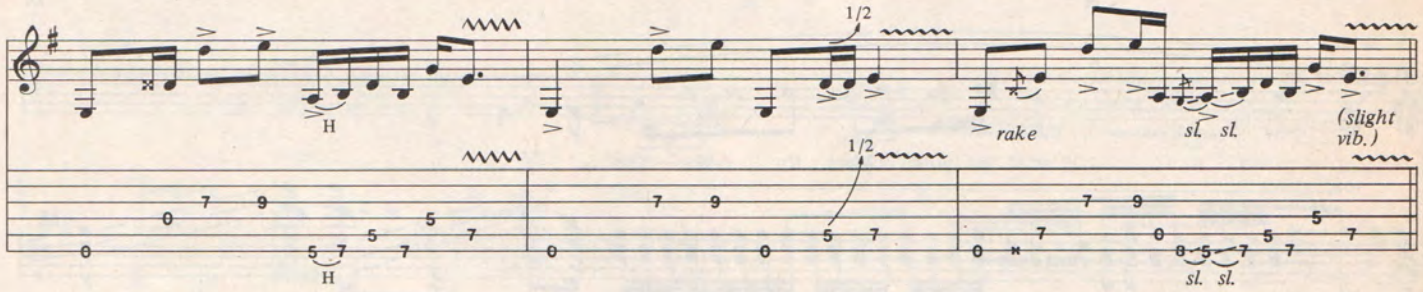
*Switch to neck pickup w/tone on full.

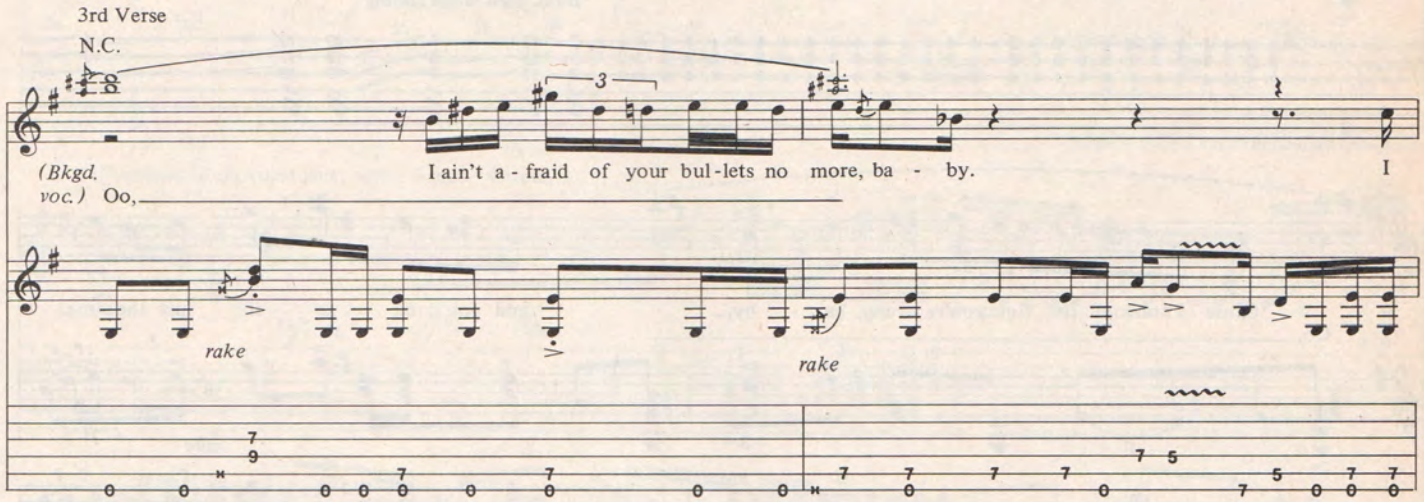


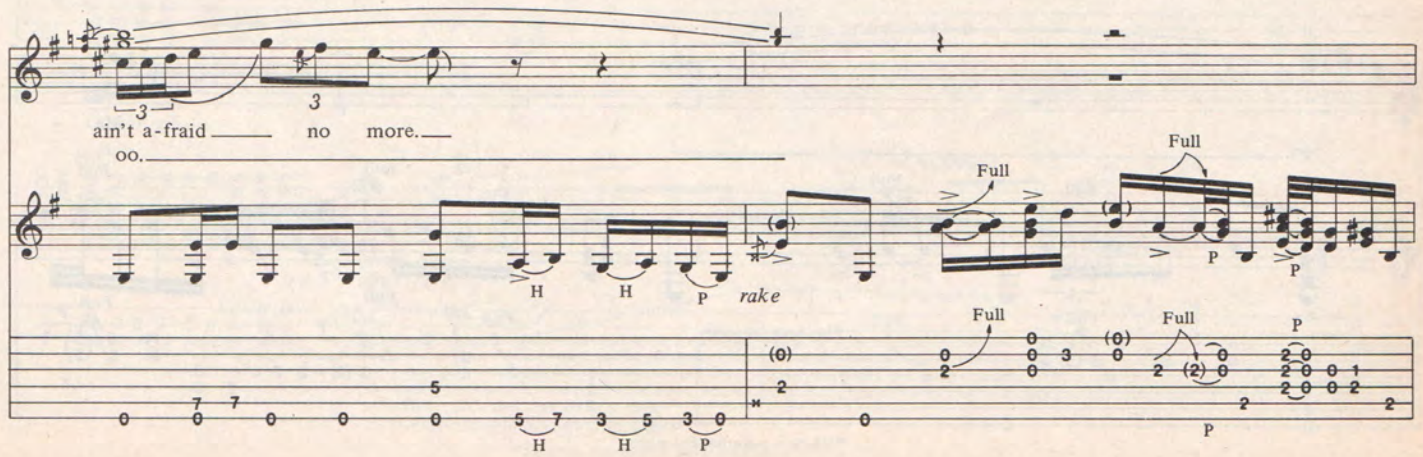
Fdbk. pitch: A Fdbk. gives impression of re-attack.

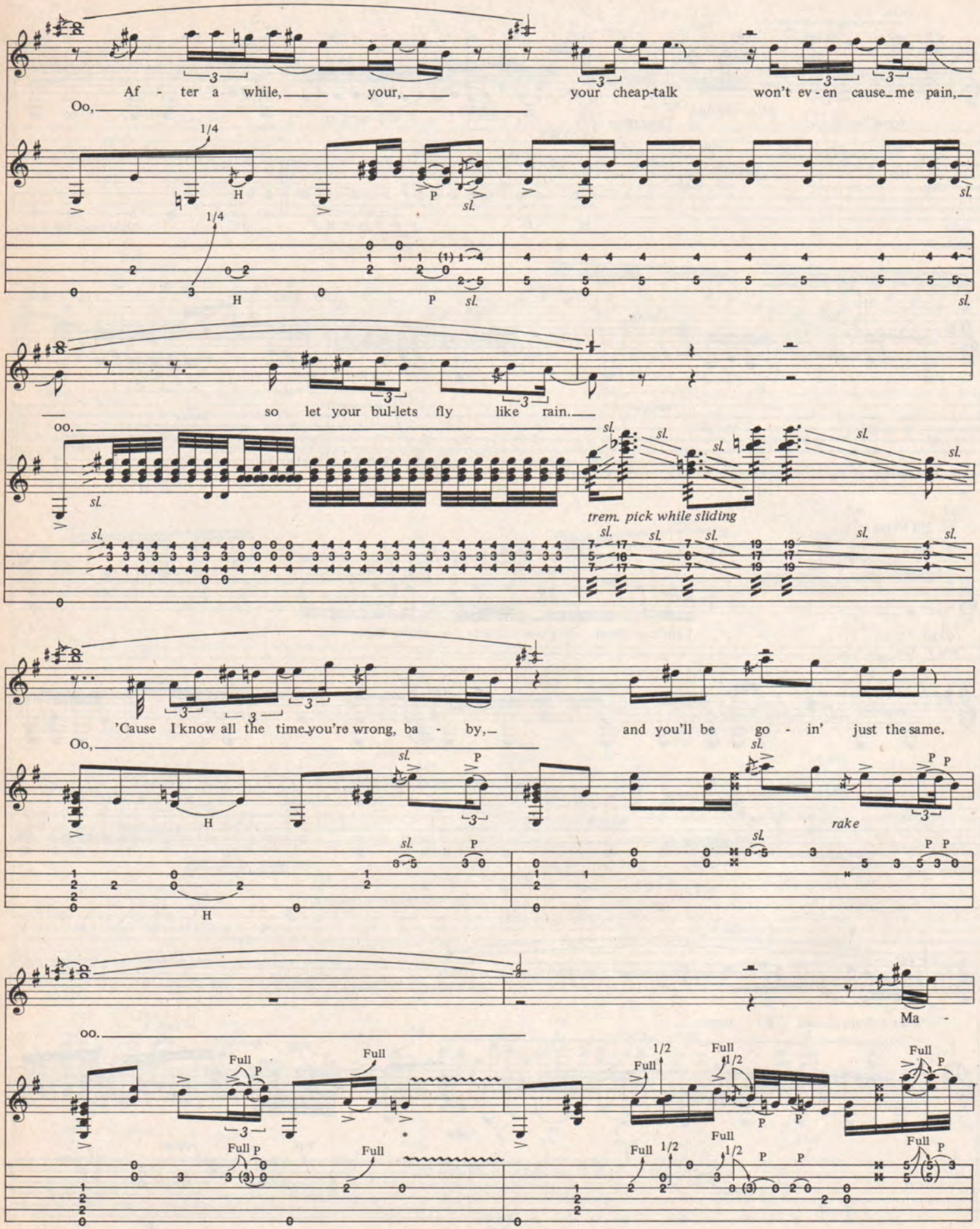


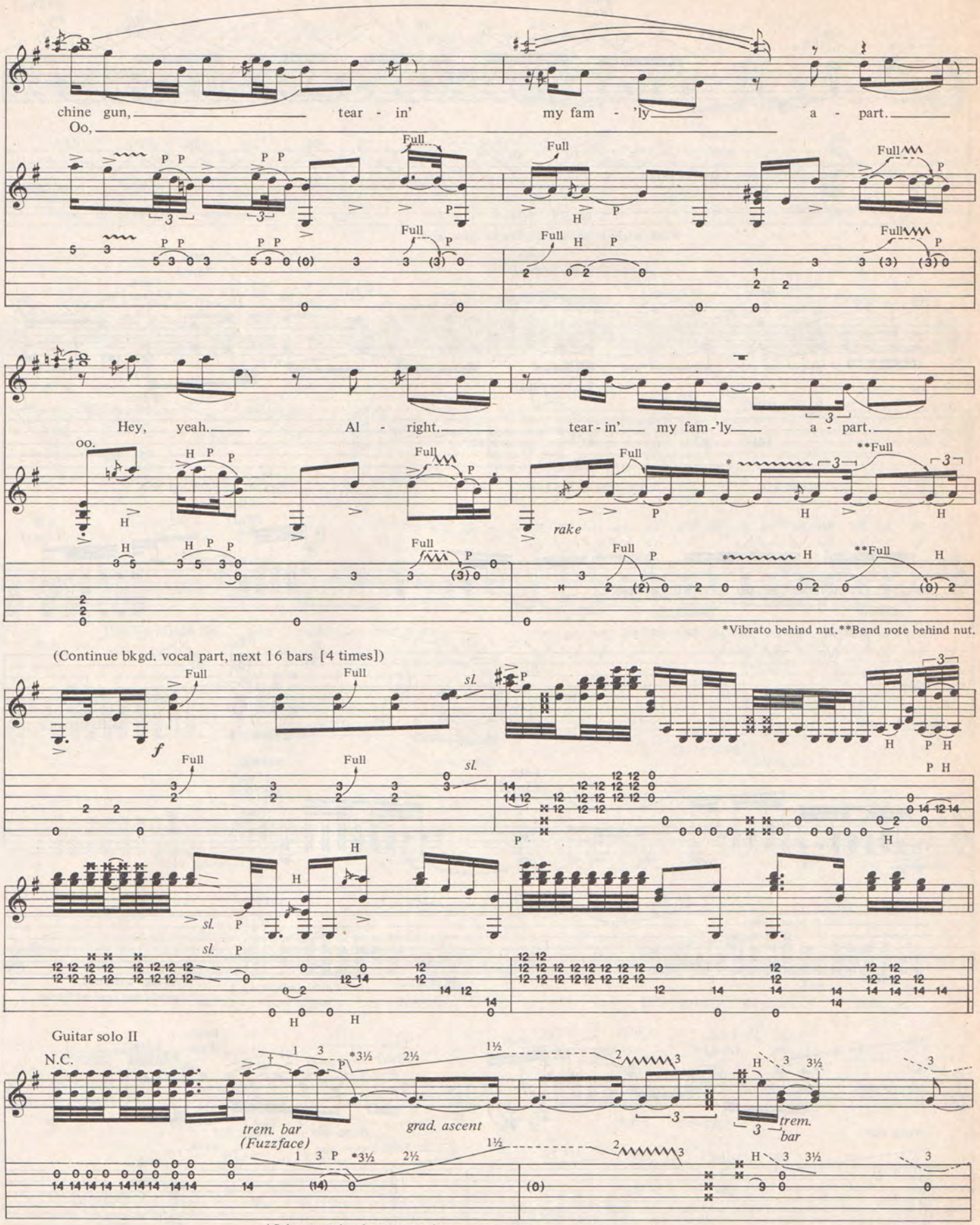

Fdbk.
Fdbk.
Full
sl.
N.C.
trem. bar
(Univibe on)
mf
(Fuzzface off)
let ring-
Fdbk.
Fdbk.
Full
sl.
Fdbk.
pitch: E
*Jimi tunes low E here.

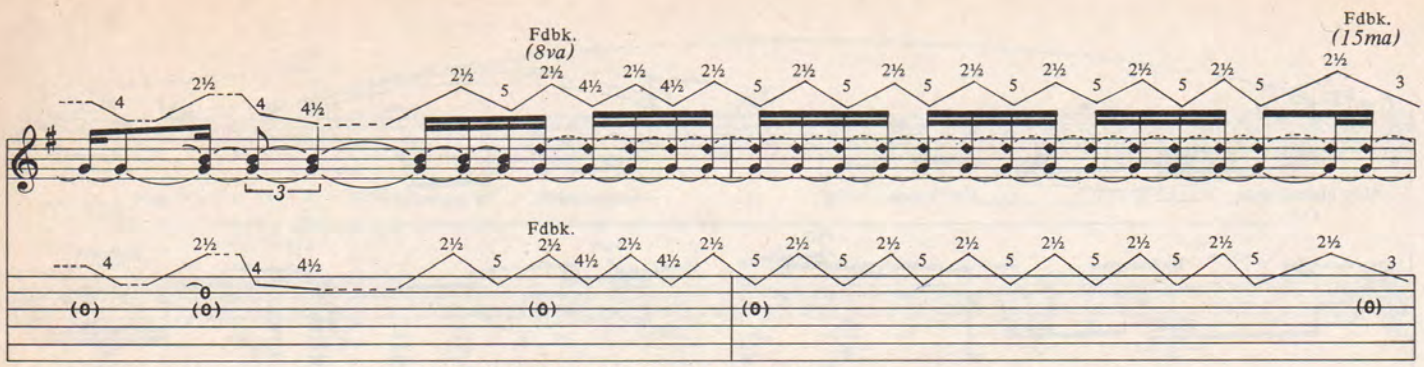

1/2
rake
sl. sl.
(slight vib.)
1/2
sl. sl.


3rd Verse
N.C.
(Bkgd. voc.) Oo,
I ain't a - fraid of your bul-lets no more, ba - by.
I
rake
rake

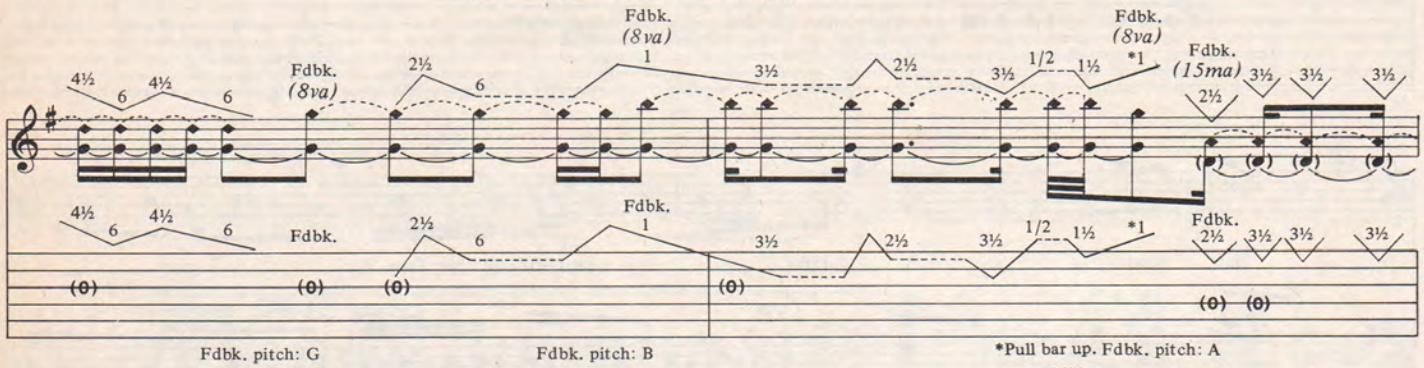

ain't a-fraid no more.
oo.
Full
Full
rake
Full
Full
P


Af - ter a while, your, your cheap-talk won't ev - en cause me pain,
Oo,
so let your bul-lets fly like rain.
oo.
trem. pick while sliding
'Cause I know all the time you're wrong, ba - by, and you'll be go - in' just the same.
Oo,
rake
oo.
Ma -
*Vibrato note behind nut.


chine gun, tear - in' my fam - 'ly a - part.
Oo,
Hey, yeah. Al - right. tear - in' my fam - 'ly a - part.
oo.
rake
*Vibrato behind nut.**Bend note behind nut.
(Continue bkgd. vocal part, next 16 bars [4 times])
Guitar solo II
N.C.
trem. bar (Fuzzface)
grad. ascent
trem. bar
†Other stgs. ring due to excessive volume & sympathetic vibration.
*Depress bar before sounding note.



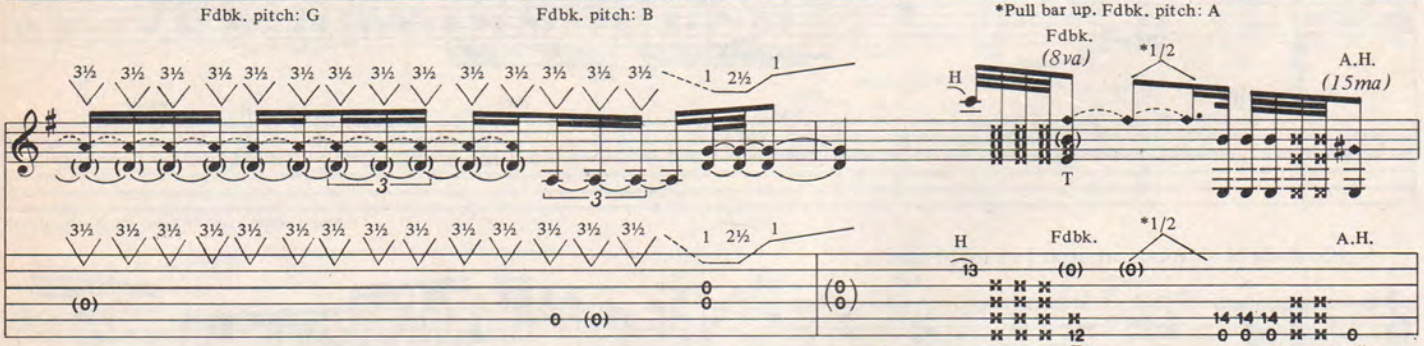
Fdbk. pitch: D (sounds A below via trem. bar)



Fdbk. pitch: G

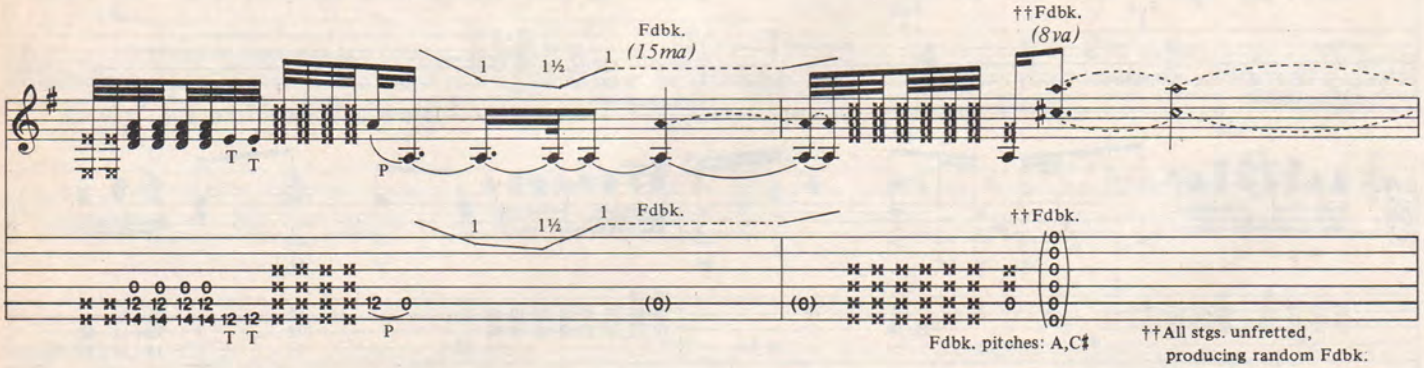
Fdbk. pitch: B

*Pull bar up. Fdbk. pitch: A



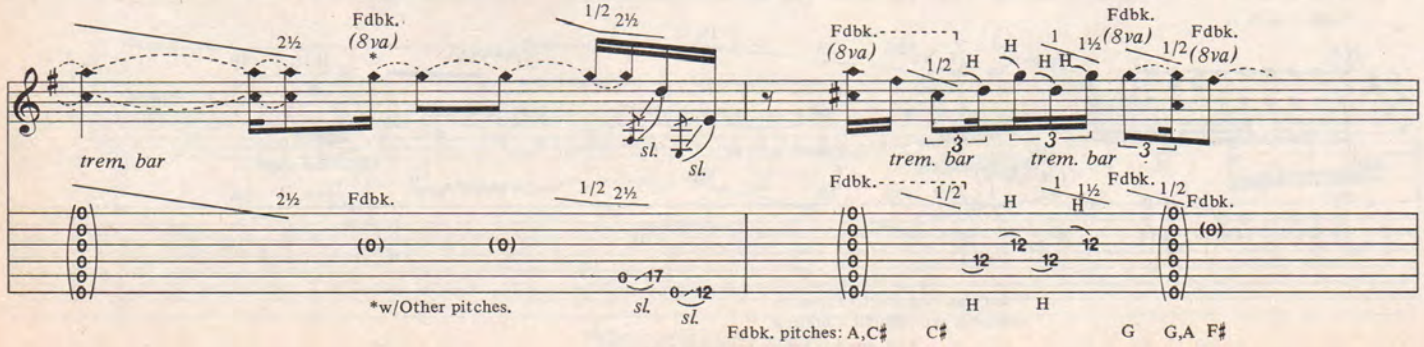
Fdbk. pitch: F♯

A.H. pitch: G♯



Fdbk. pitches: A,C♯

††All stgs. unfretted, producing random Fdbk.



*w/Other pitches.

Fdbk. pitches: A,C♯ C♯ G G,A F♯

Fdbk. (8va)

Fdbk. pitches: C A *Pull bar up. A, C♯A *w/Other pitches. B T C C,G sl. F♯ G♯

Fdbk. (8va)

mp trem. bar * mf *** ***

trem. bar

G,E E *Increase vol. ***Tap on back of headstock, causing open stgs. to ring. Fdbk. pitches: A A,C♯ *w/Other pitches.

4th Verse

N.C.

(Buddy Miles) Don't you shoot him down. He's not to leave here.

Fdbk. (8va)

trem. bar pp < mp trem. bar

Fdbk. pitches: G A A *w/Other pitches.

Don't you shoot him down! He's got to stay here.

mf trem. bar p mf mp trem. bar

Harm. Fdbk. (8va)

*Tap headstock. †Increase vol. Harm. Fdbk. Fdbk. pitch: A

He ain't go - in' no - where. He's been shot down to the ground!

Fdbk. (8va) 2½ 2

trem. bar

mf p

Fdbk 2½ 2 cresc. mf

Fdbk. pitch: A

*Tap headstock.

Oh, where he can't sur - vive.

Harm. tr H P

Harm. tr H P

mp

P.M.

No, no.

Fdbk. (8va)

H P

p mp

H P Fdbk.

Fdbk. pitch: A

(Jimi switches ground switch on amp)

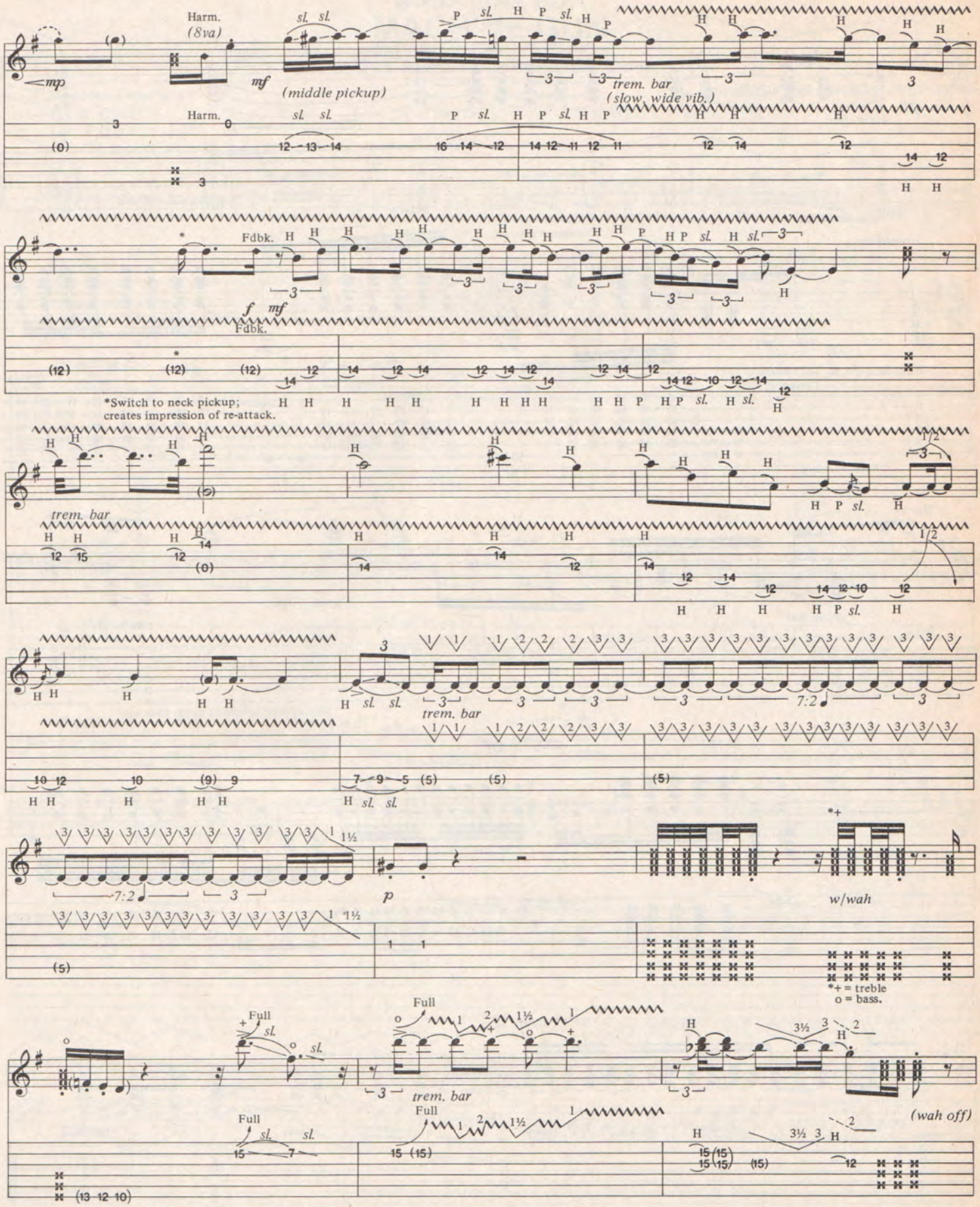
Fdbk. (8va) sl. Fdbk. (8va)

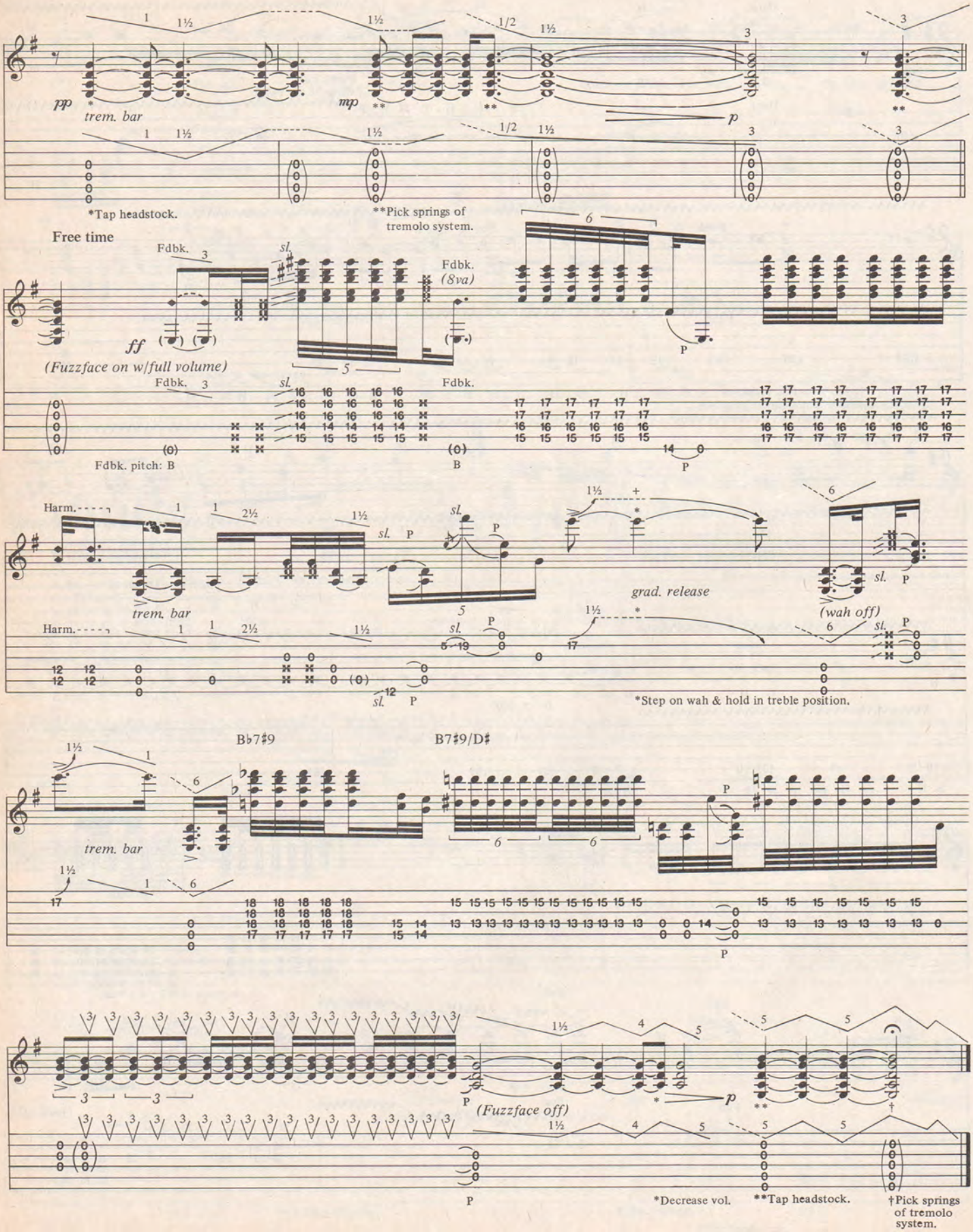
p pp mp

*w/Other pitches.

Fdbk pitches: A F♯

*Tap headstock.


Harm.
(8va)
mp
mf
(middle pickup)
trem. bar
(slow, wide vib.)
Fdbk.
f mf
*Switch to neck pickup;
creates impression of re-attack.
trem. bar
7:2
p
w/wah
*+ = treble
o = bass.
Full
(wah off)


pp
trem. bar
mp
p
*Tap headstock.
**Pick springs of tremolo system.
Free time
Fdbk.
sl.
Fdbk. (8va)
ff
(Fuzzface on w/full volume)
Fdbk. pitch: B
Harm.
trem. bar
grad. release
(wah off)
*Step on wah & hold in treble position.
B♭7♯9
B7♯9/D♯
trem. bar
(Fuzzface off)
*Decrease vol.
**Tap headstock.
†Pick springs of tremolo system.

BASS LINE FOR
MACHINE GUN

As Recorded by Jimi Hendrix

(From the album BAND OF GYPSIES/Polydor Records)

Words and Music by Jimi Hendrix

Tune down 1 whole step:

④ = D ② = C
③ = G ① = F

Moderately slow Rock ♩ = 69

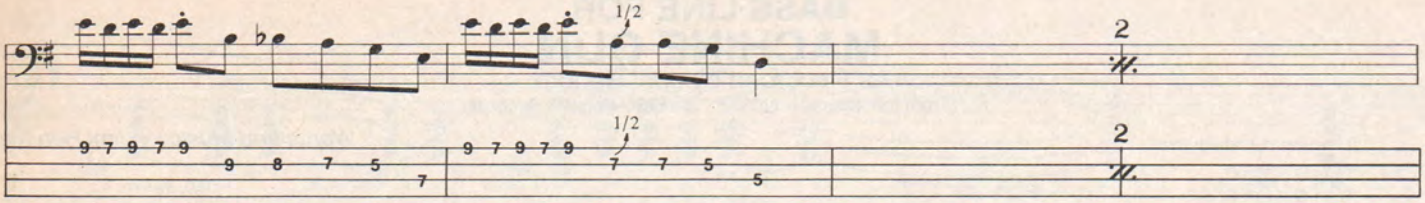
Intro

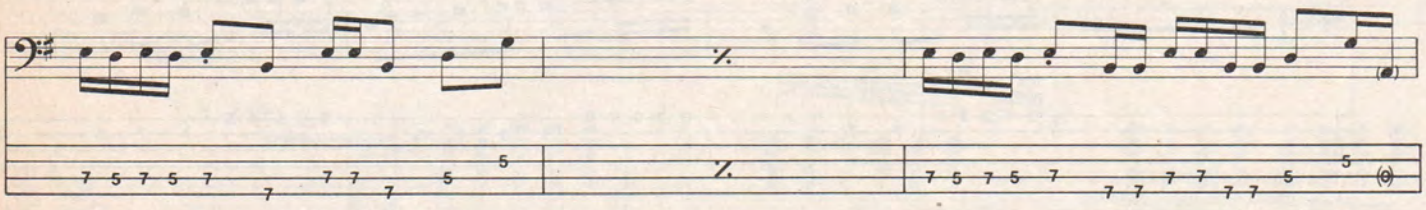
*Transcription written as if instruments were tuned normally.

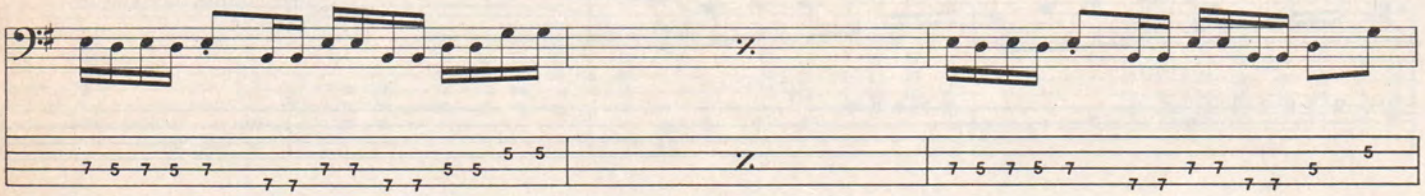
1st Verse

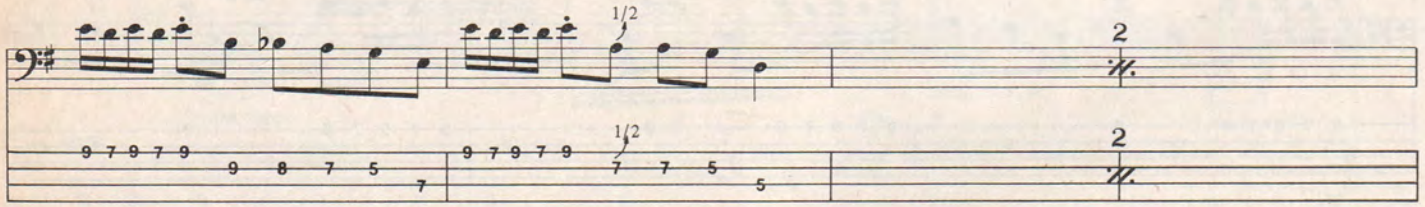
Ma - chine gun, _____ *(etc.)*

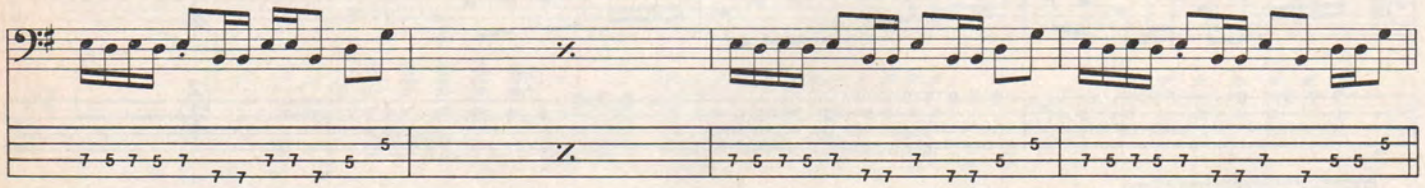
Copyright©1970 by Bella Godiva Music, Inc.
All Rights Controlled and Administered by Don Williams Music Group Inc.
International Copyright Secured All Rights Reserved Used by Permission


1/2
2

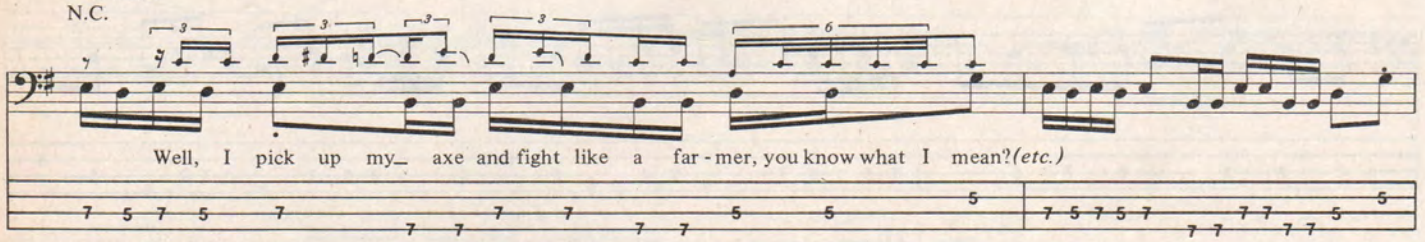


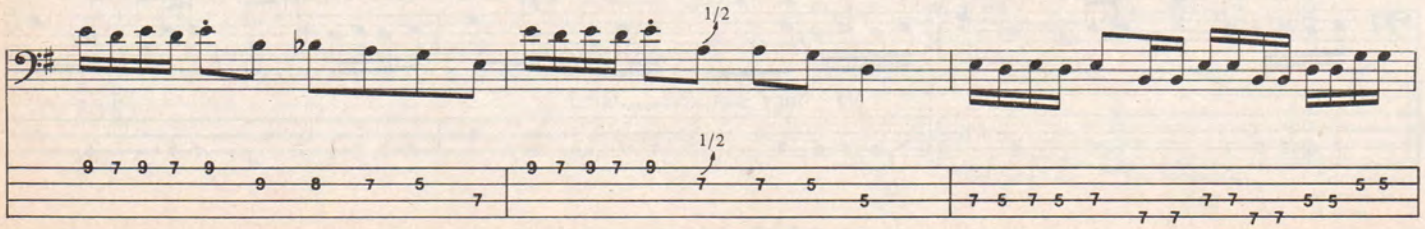


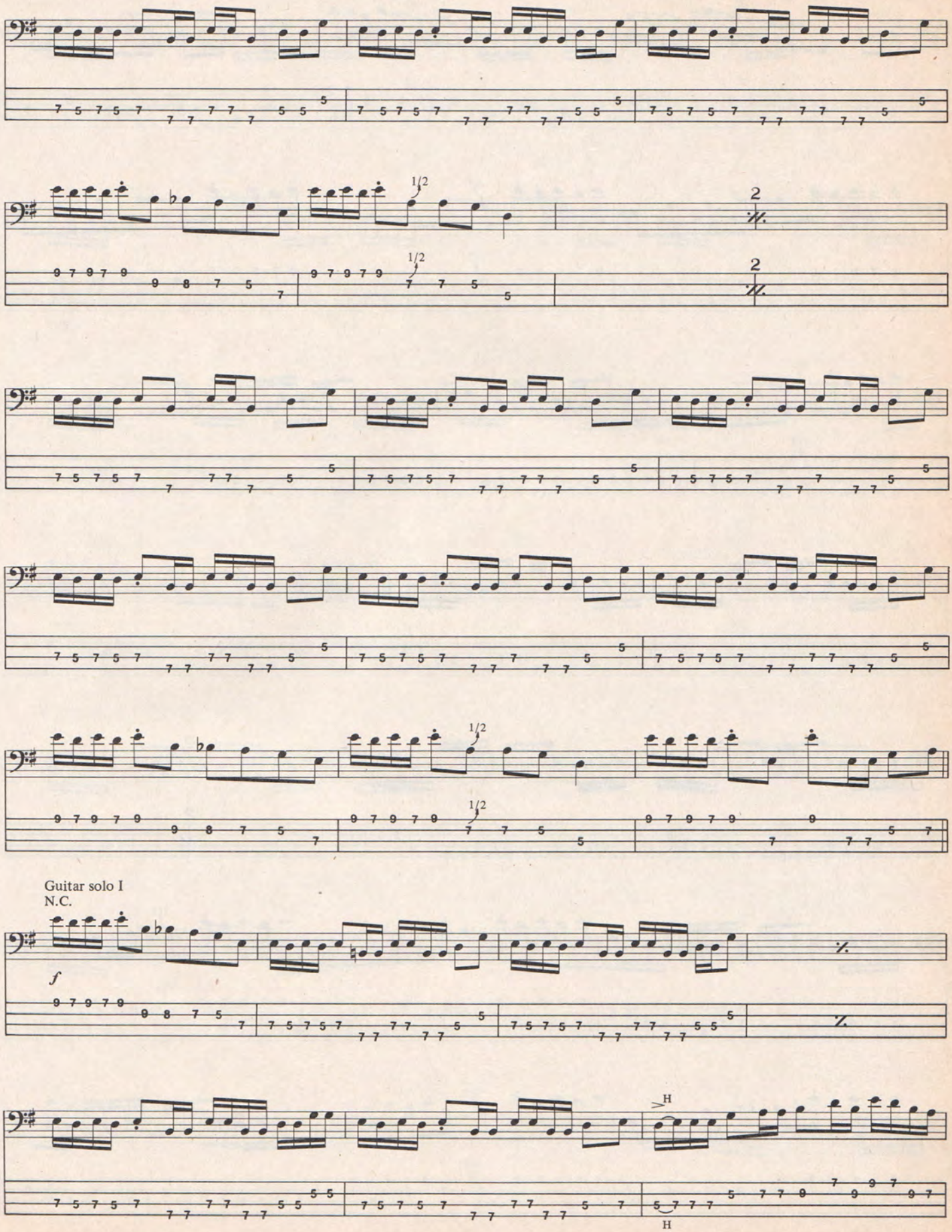

1/2
2

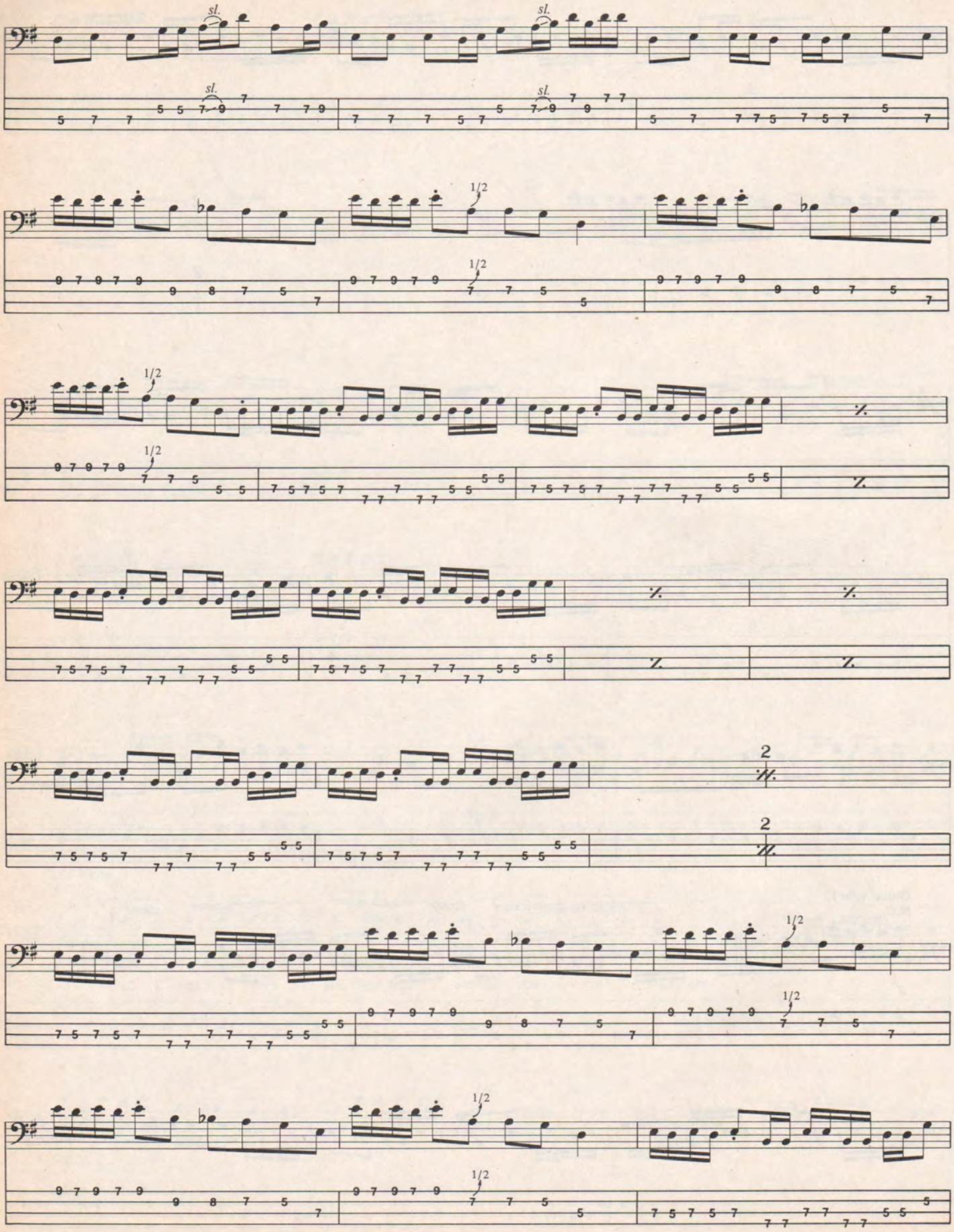


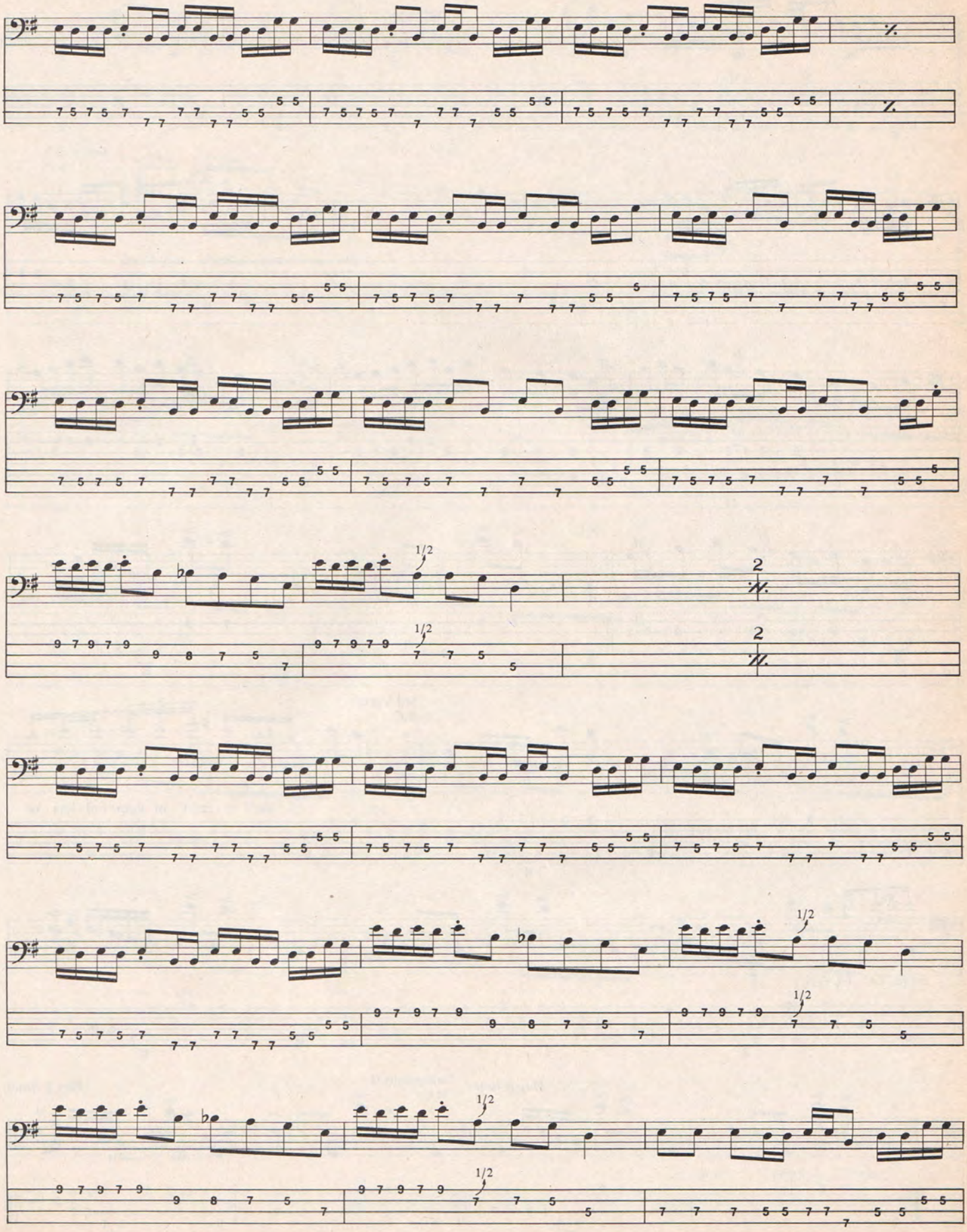
2nd Verse
N.C.

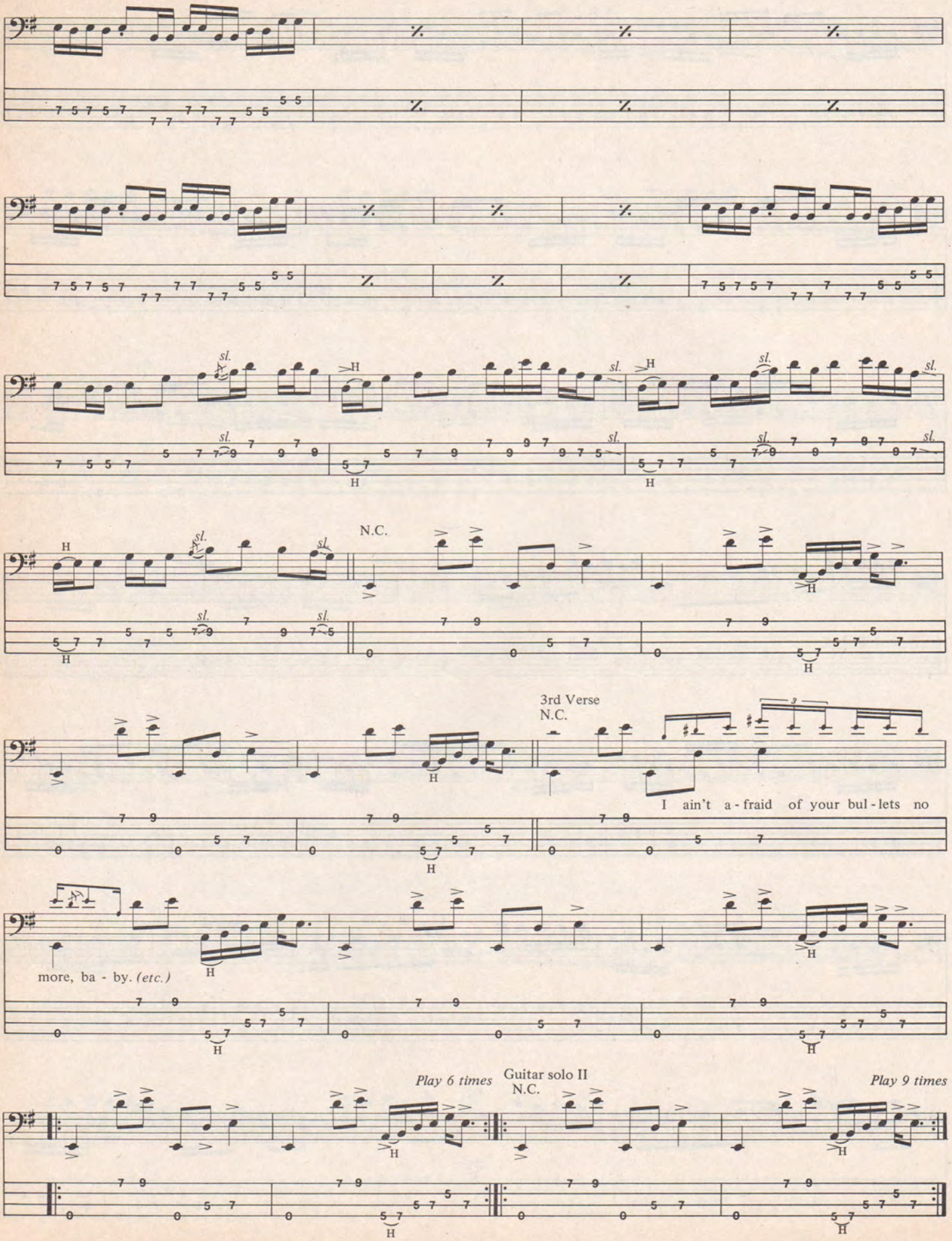

Well, I pick up my_ axe and fight like a far - mer, you know what I mean?(etc.)

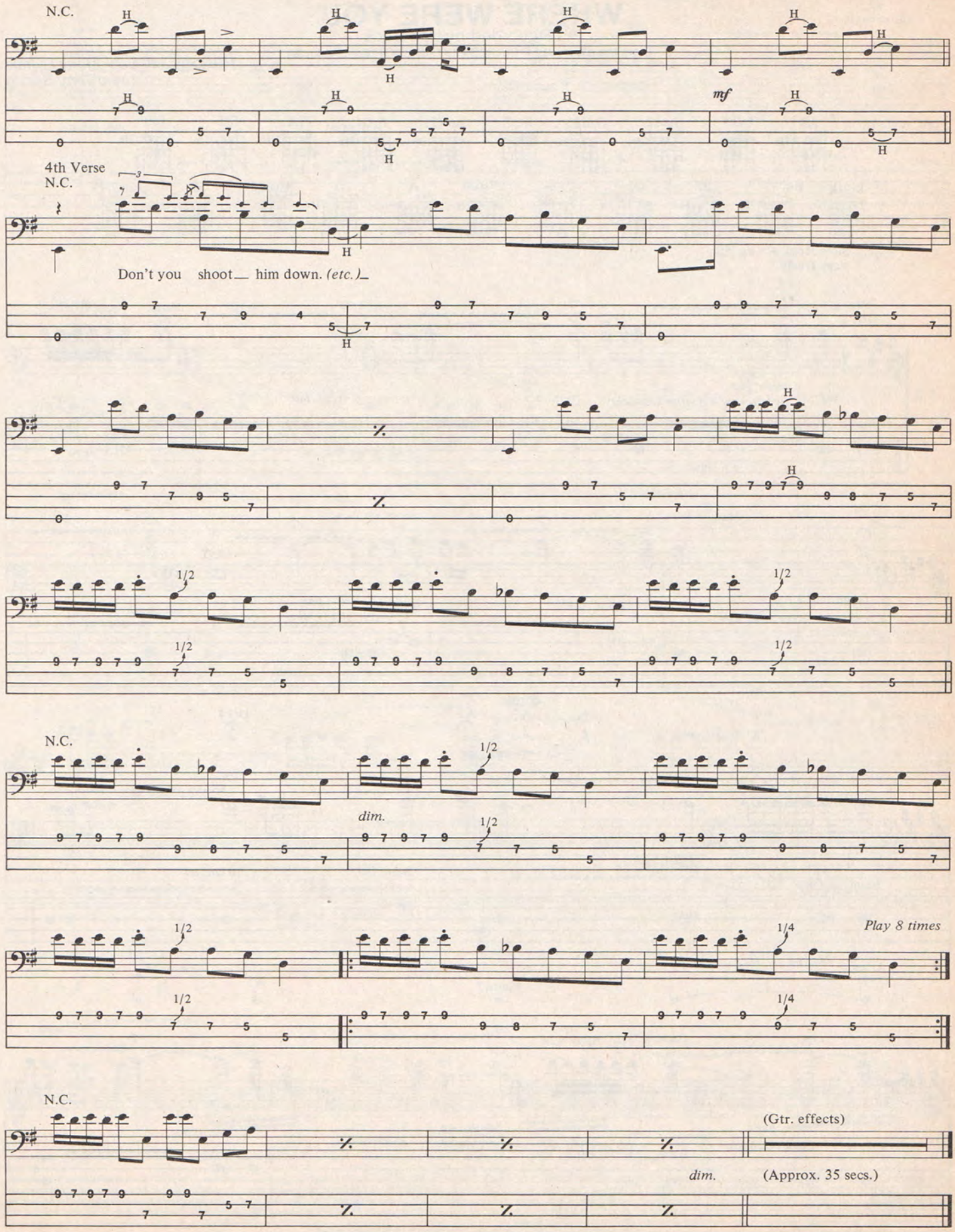

1/2


1/2
2
Guitar solo I
N.C.
f
H


sl.
sl.
sl.
sl.
1/2
1/2
1/2
1/2
2
2
1/2
1/2
1/2
1/2


1/2
2


N.C.
3rd Verse
N.C.
I ain't a - fraid of your bul - lets no
more, ba - by. (etc.)
Play 6 times
Guitar solo II
N.C.
Play 9 times


N.C.
mf
4th Verse
N.C.
Don't you shoot him down. (etc.)
1/2
N.C.
dim.
1/2
Play 8 times
1/4
N.C.
(Gtr. effects)
dim.
(Approx. 35 secs.)

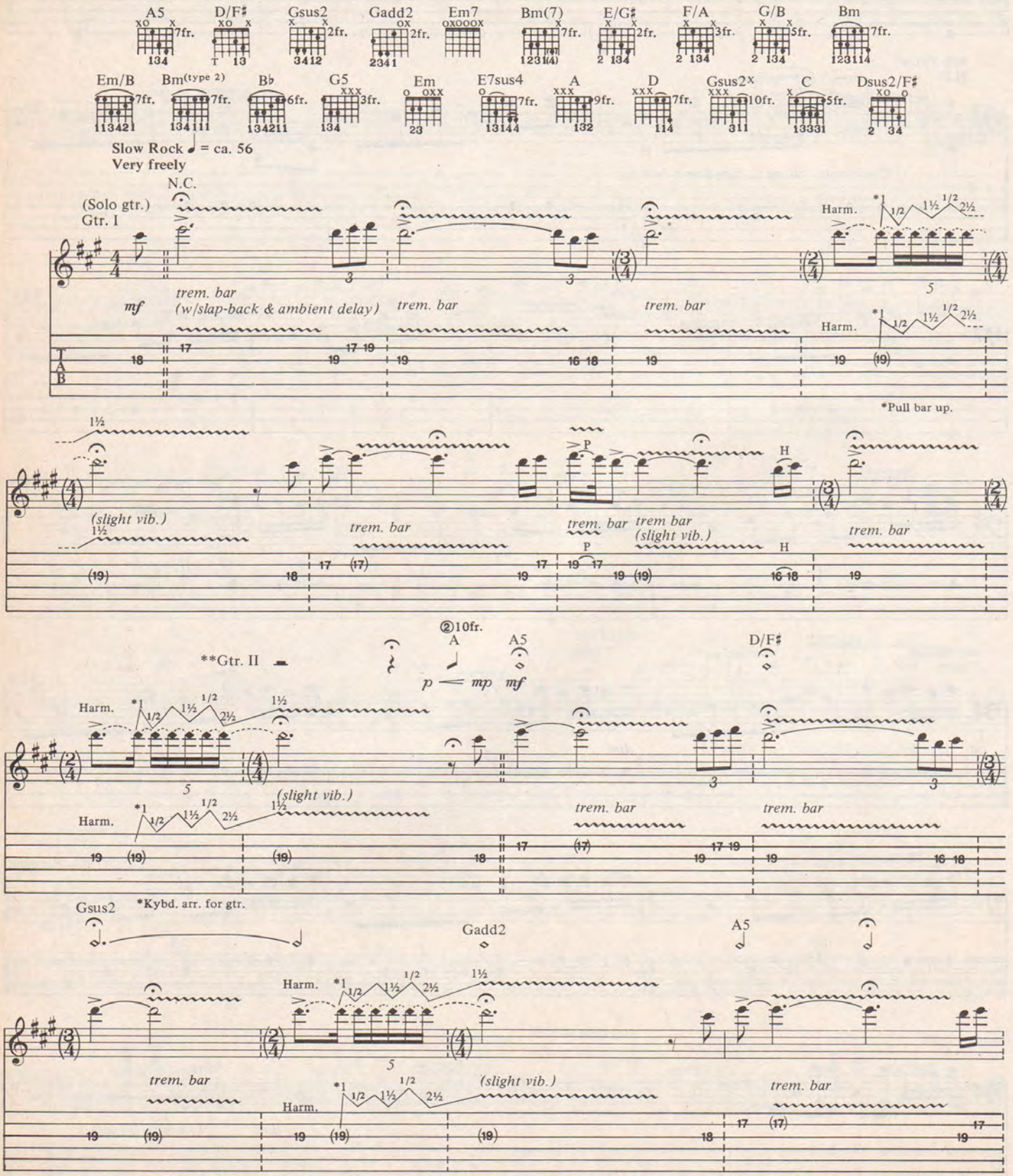
Tablature Explanation page 36

WHERE WERE YOU

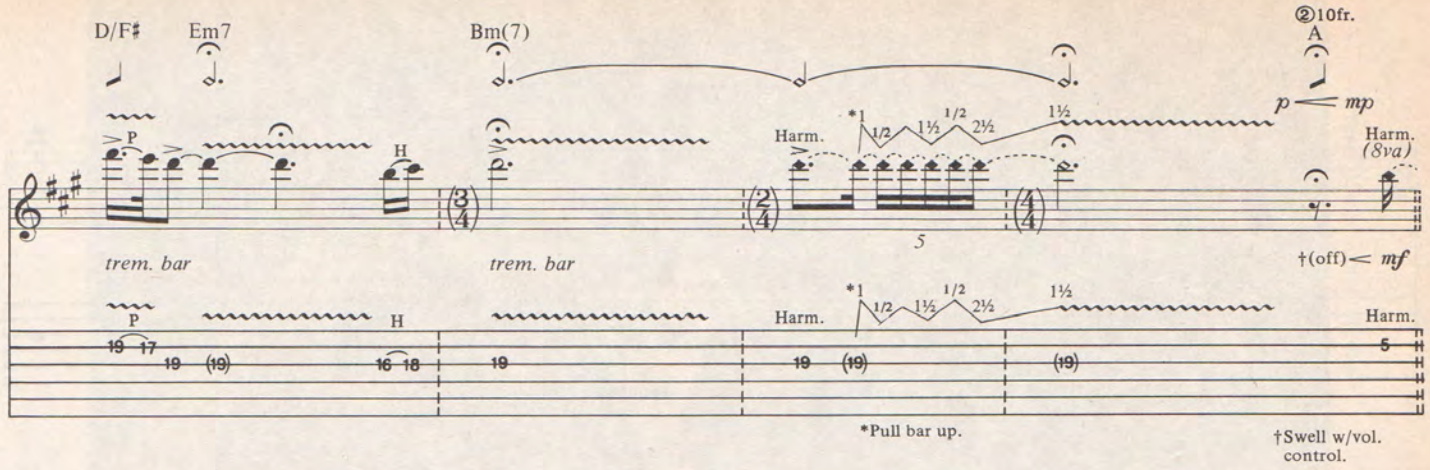
As Recorded by Jeff Beck

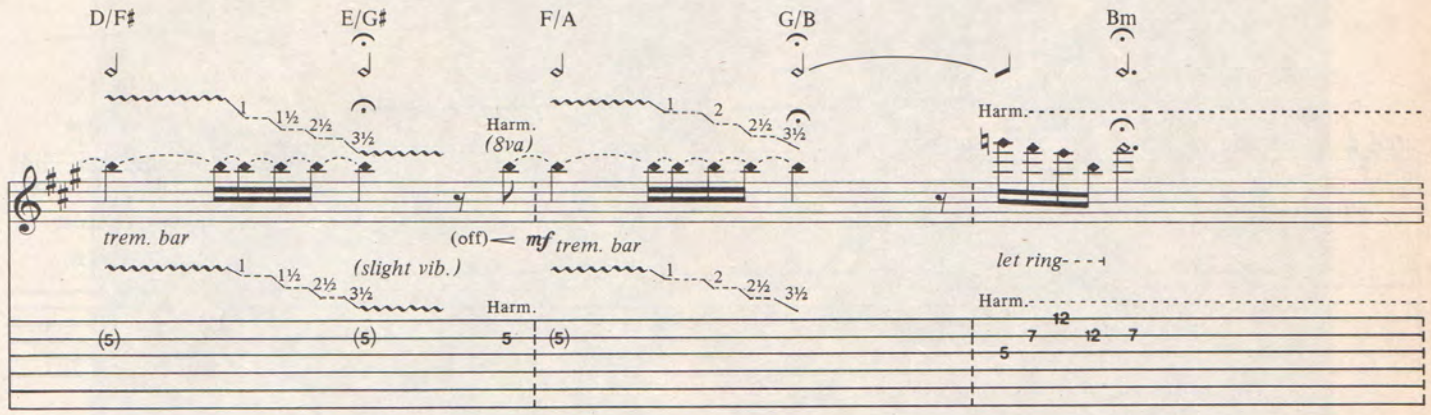
(From the album JEFF BECK'S GUITAR SHOP/Epic Records)

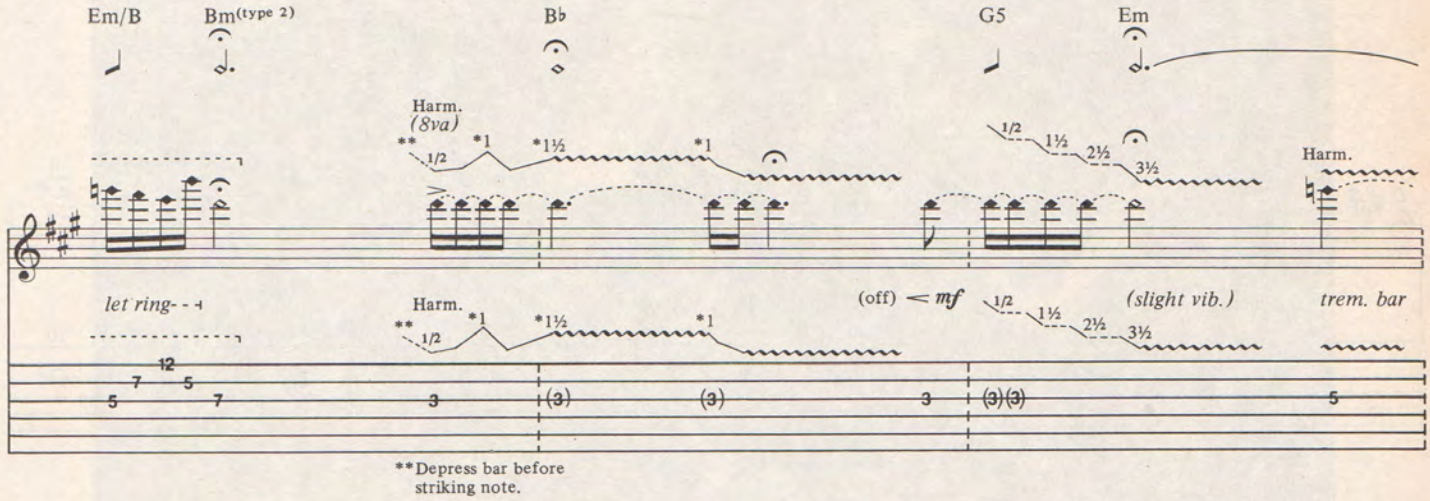
Music by Jeff Beck, Tony Hymas and Terry Bozzio

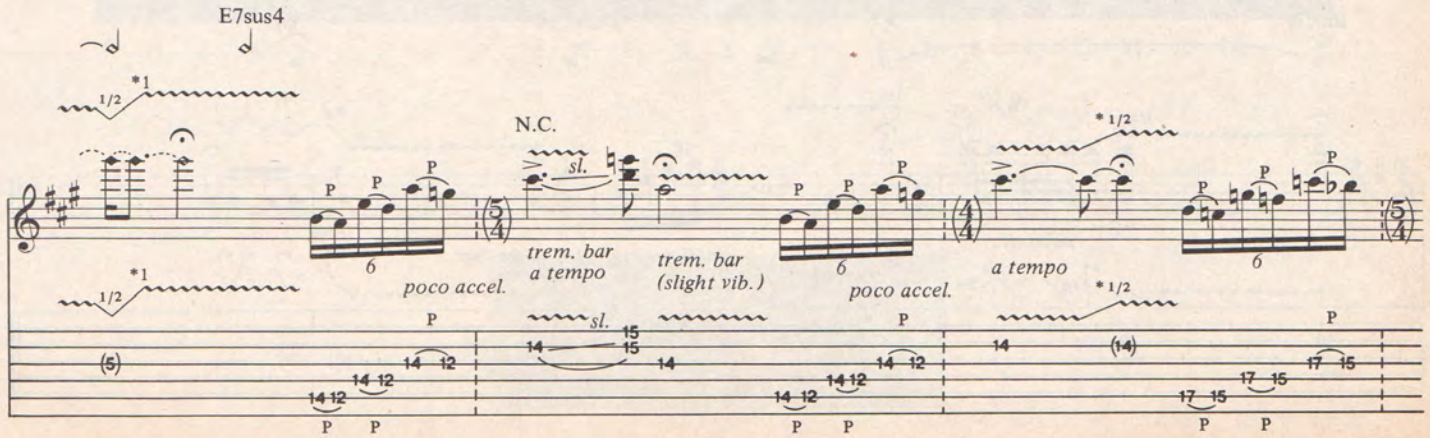


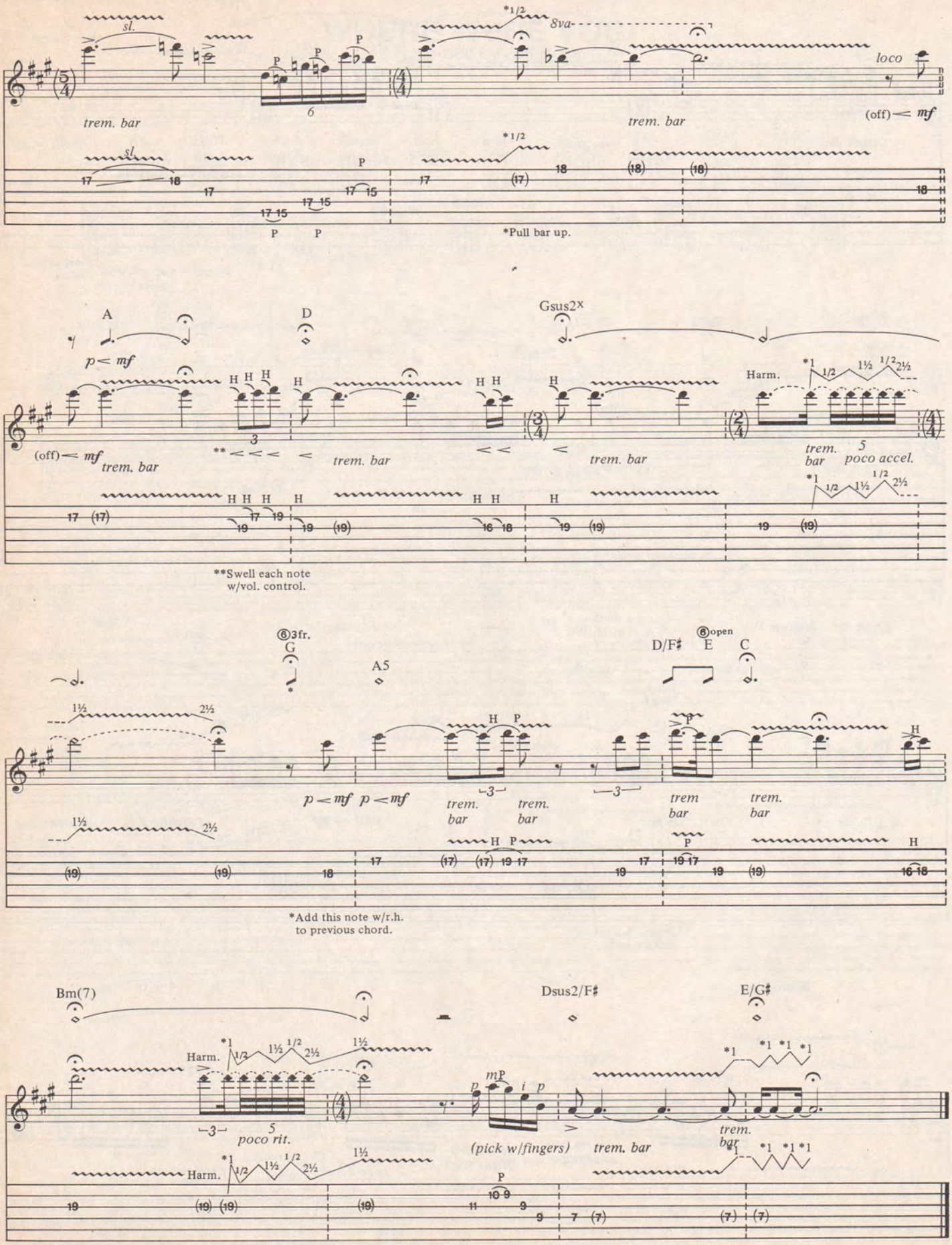
Copyright©1989, 1992 WB Music Corporation & BHB Music Limited
All Rights on behalf of BHB Music Limited for the World excluding Japan administered by WB Music Corp.; Permission for the United Kingdom through Warner Chappell Music Ltd., London WIY 3FA; Permission for Mexico through Warner/Chappell Music Mexico, S.A. de C.V.; Permission for Australia through Warner Bros. Music Australia Pty Limited, 1 Cassins Avenue, North Sydney NSW 2060
International Copyright Secured All Rights Reserved Used by Permission


D/F♯
Em7
Bm(7)
②10fr.
A
p
mp
Harm.
(8va)
trem. bar
†(off)
mf
*Pull bar up.
†Swell w/vol. control.


D/F♯
E/G♯
F/A
G/B
Bm
Harm.
(8va)
trem. bar
(off)
mf
(slight vib.)
let ring
Harm.

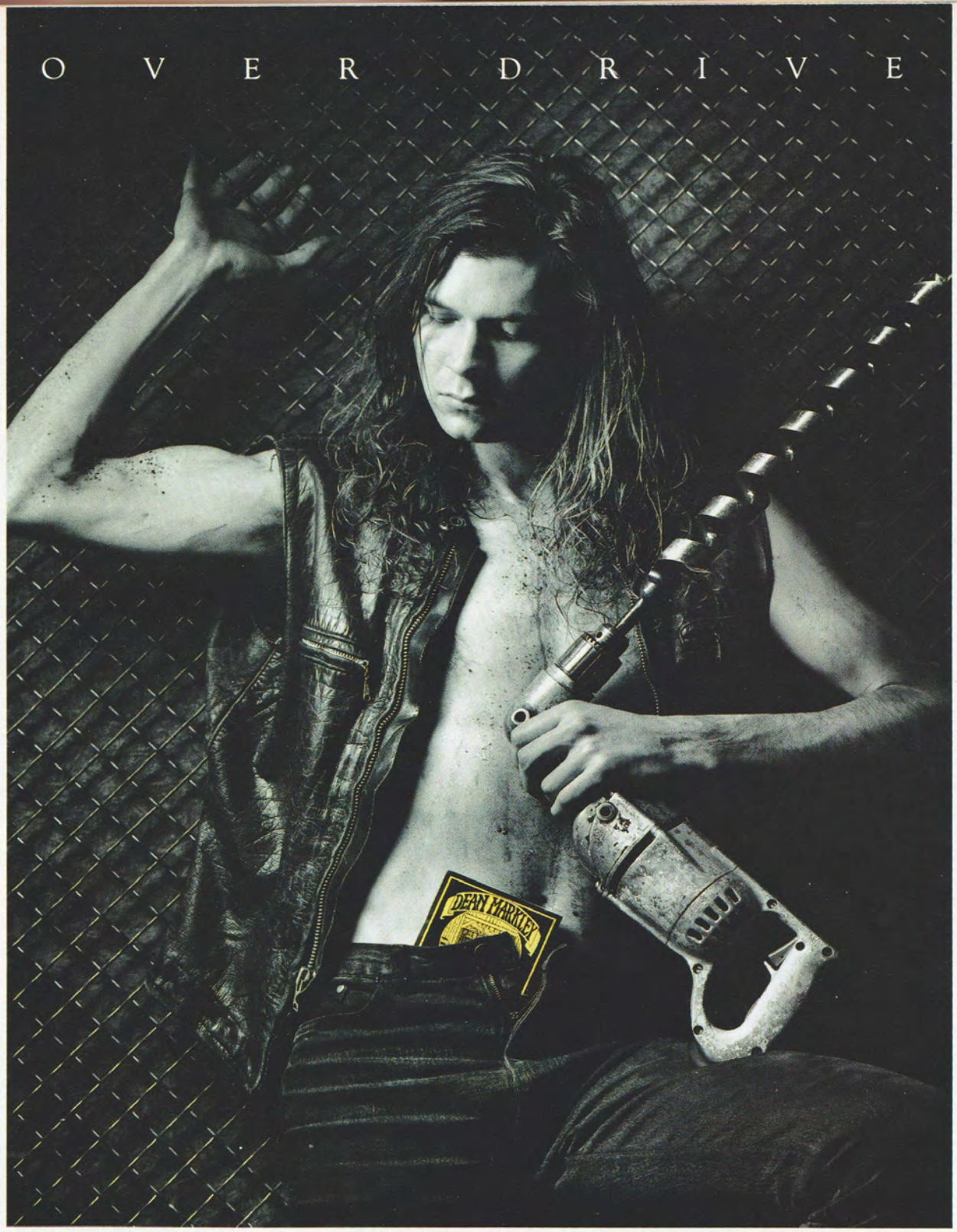

Em/B
Bm(type 2)
B♭
G5
Em
Harm.
(8va)
let ring
(off)
mf
(slight vib.)
trem. bar
**Depress bar before striking note.


E7sus4
N.C.
poco accel.
trem. bar
a tempo
trem. bar
(slight vib.)
poco accel.
a tempo


sl.
trem. bar
8va
loco
(off) mf
*Pull bar up.
A
D
Gsus2x
p mf
(off) mf
trem. bar
Harm.
trem. bar
poco accel.
**Swell each note w/vol. control.
⑥3fr.
G
A5
D/F♯
⑥open
E
C
p mf
trem. bar
trem bar
trem bar
*Add this note w/r.h. to previous chord.
Bm(7)
Dsus2/F♯
E/G♯
Harm.
poco rit.
(pick w/fingers)
trem. bar

O V E R D R I V E

Paul Gilbert/Guitarist, Mr. Big.

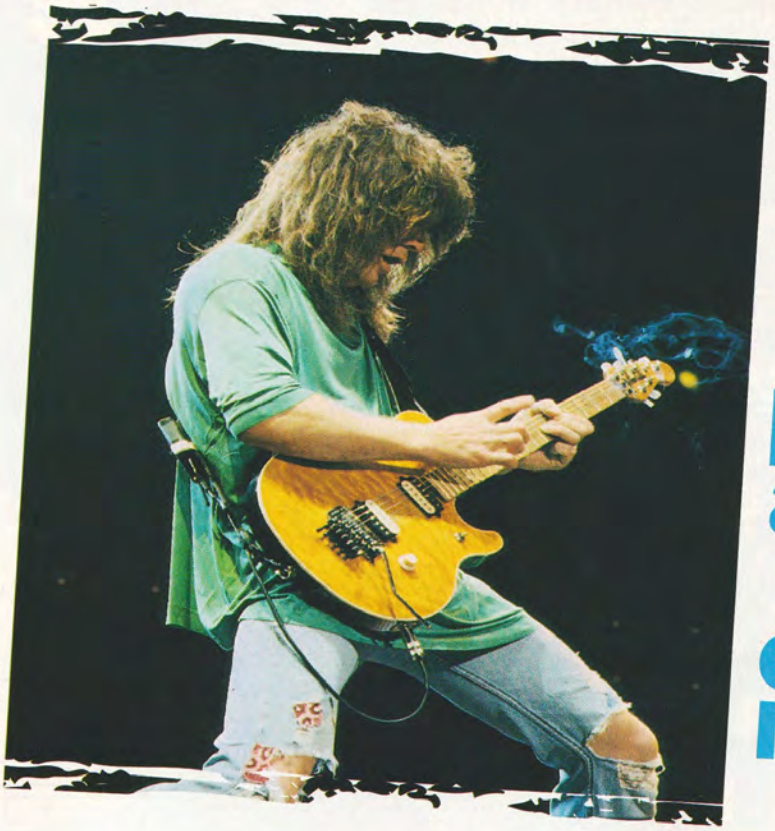


T H E R I F F S • T H E R E V • T H E R O M A N C E

Dean Markley
S T R I N G S

DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 800-538-8330
(408) 988-2456 (408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX COPYRIGHT FEBRUARY© 1991 DEAN MARKLEY INC.

Rick Gould/ICP



Bill Kanerva

Van Halen

For Unlawful Carnal Knowledge

Believe it or not, it's been just about a year since the mighty Van Halen blasted back into the limelight with their ninth release, the subtly-named *For Unlawful Carnal Knowledge*. Did the band still have anything to say? Did anyone care? The fans made all that pretty obvious when the record entered the charts in the Top 5, immediately shooting to #1 and staying there. Record company scam? No way. Soundscan, the computer system that tallies true sales figures across the country, showed that the record was flying off the shelves, and since *Carnal Knowledge*'s first appearance, all of the singles have charted well, including "Poundcake" (transcribed in the August, '91 issue), "Runaround" (November, '91), "Top Of The World" and the current hit, "Right Now." Unlike '88's *OU812*, this album has real staying power, and is obviously a more substantial, meat-and-potatoes package. The band sounds rejuvenated, and the playing is gutsy and full of life. In this month's column, we'll take a look at just what it is that's making this record so successful, in terms of guitar playing, songwriting and sound.

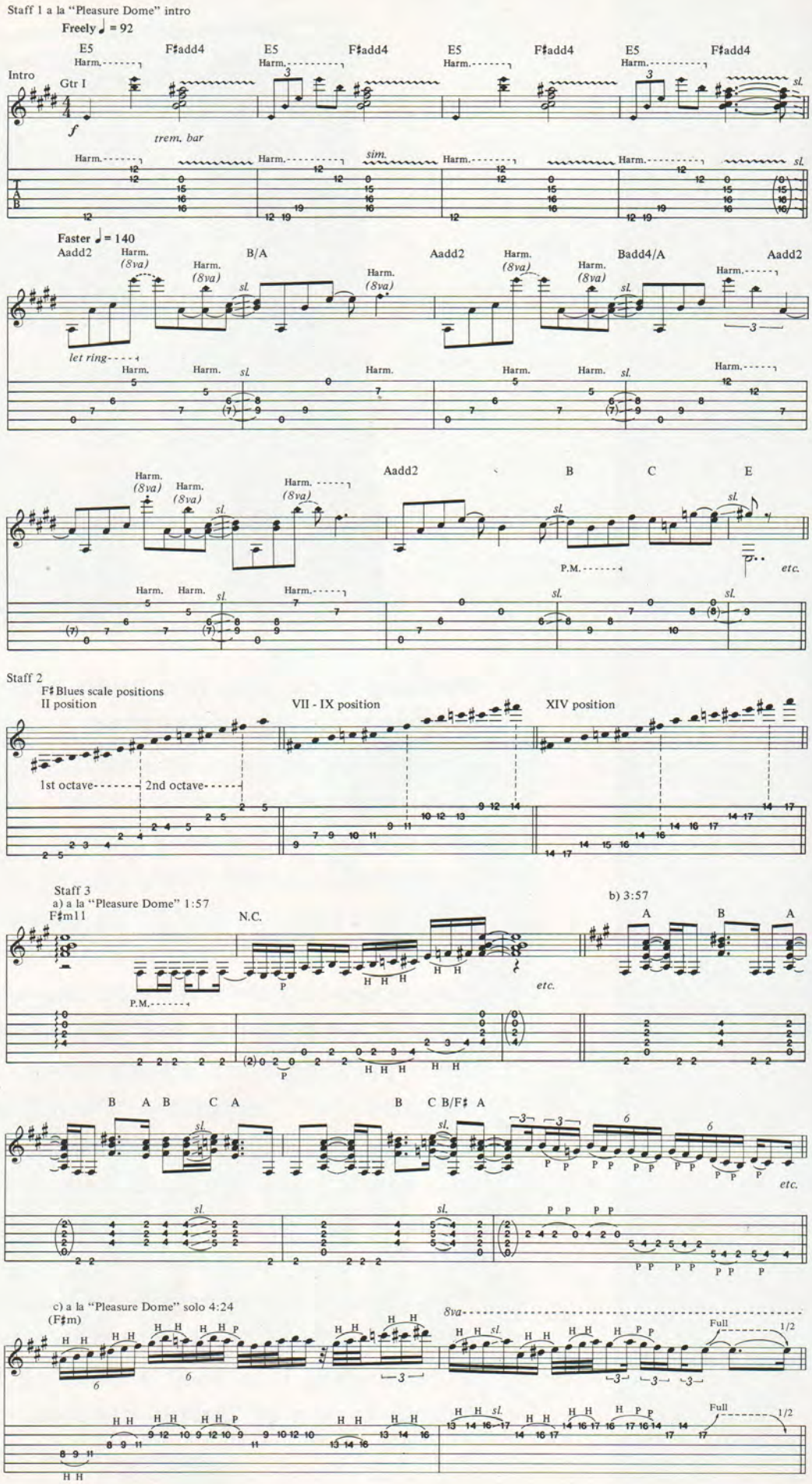
by andy aledort

First of all, there are a few things that are different about this record as compared to the last: different guitar—Eddie's Ernie Ball signature model, which has a big, ballsy, very warm sound, with custom-made DiMarzio pickups; different amps—the EVH signature "5150" Peaveys, which also have a very warm, "vintage" feel; different producer—Englishman Andy Johns came aboard and, along with additional help from Ted Templeman and the band, created the most alive-sounding Van Halen album since *Fair Warning*—the clarity in the bottom end is the best ever achieved by the band. Along with the new guitar, Eddie also used Strats, the 5150 Kramer, the Steinberger and a Flying V, and additional amps include his old 100-watt Marshall, a Soldano, and a Bradshaw preamp through a Marshall power amp, always recording dry and later adding AMS Echo and Eventide H3000 harmonizer. Eddie also plays six-string bass on "Runaround," "Spanked" and "Right Now," using a Danelectro and a custom-made Music Man. On the road, he uses a custom-made doubleneck guitar and six-string bass.

Now let's get into the tracks themselves. One of the strongest tunes on the record is "Pleasure Dome," which opens with 41 seconds (20 bars) of unaccompanied guitar. Here, Eddie combines natural harmonics with chord voicings that employ open strings, leaning on Lydian tonalities for both the E and A chords. E Lydian is spelled E,F♯,G♯,A♯,B,C♯,D♯; F♯add4 includes A♯, creating a Lydian sound when played within an E tonality, as it is here. A Lydian is spelled A,B,C♯,D♯,E,F♯,G♯; B/A includes D♯, creating a Lydian sound when played within an A tonality, which in this case is the implied tonality. See Staff 1. Allow all notes to sustain throughout. After Al enters, the boys move into an "Immigrant Song" kind of groove at 1:12.

At the first verse, the song moves to an F♯ minor tonality, and Eddie adds a burning lick based on the F♯ Blues scale at 1:57. Before we get into this lick, let's take a look at the scale in three positions, II, VII-IX and XIV. See Staff 2. This scale is spelled F♯,A,B,C,C♯,E. Memorize these scale positions and practice them until you can play them smoothly, ascending and descending. For this two-bar lick at 1:57, allow the chord to ring through the first bar; I suggest using your thumb to fret the F♯'s when they are first played. See Staff 3a. In bar two, hammer-on as smoothly as possible to articulate the riff properly. For the second half of the solo and the brief outro solo, Eddie plays lines based essentially on this scale, with additional tones (more on this in a minute).

At 3:57, the song breaks down to just



B.C. Rich™
Class Axe GUITARS

B.C. RICH imports high quality N.J., PLATINUM and RAVE series guitars to accommodate all price ranges.

For a B.C. RICH catalogue send $5.00 in Check or Money Order to:
B.C. RICH / CLASS AXE P.O. Box 4068, Warren, N.J. 07059

Photography: Linda Rowe

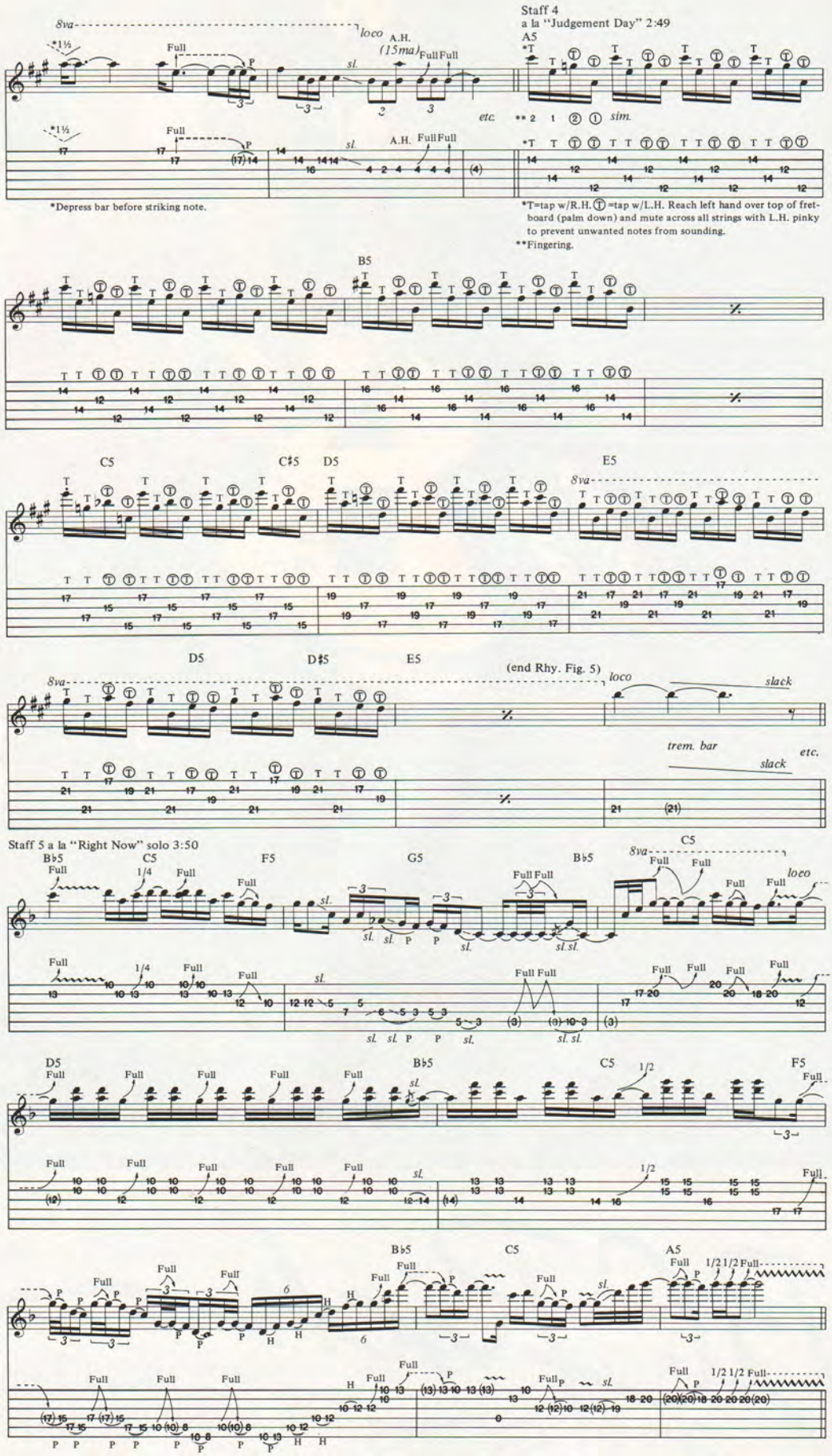
Makeup: Denise DiMarsico

guitar and drums, with Eddie playing a heavy rhythm figure that ends with a blazing pull-off lick. See Staff 3b. Here, A, B and C major triads are played against an F♯ pedal tone, making reference to the F♯ Blues scale; the fast lick in bar four is based on F♯ Phrygian (F♯,G,A,B,C♯,D,E), which is the same as F♯ Pentatonic minor (F♯ Blues scale without the ♭5, C), with the inclusion of the ♭9, G, and the ♭6, D.

For the first eight bars of the solo, Eddie plays over a C♯ minor tonality, moving back to F♯ minor for the remainder of the solo. On the first two bars over F♯ minor, Eddie plays one of the fastest licks on the record, reminding us that those chops are sitting there, just waiting to be used. See 3c. Here, the shape and execution are more important than the actual scale used; at three points, beats one and four of the first bar and beat one of the second bar, Eddie uses a symmetrical shape played with the first, second and fourth fingers, using hammer-ons and pull-offs with beautifully clear articulation. Eddie alludes to F♯ Dorian (F♯,G♯,A,B,C♯,D♯,E) and also includes the major third, A♯, briefly, returning to F♯ Pentatonic minor in XIV and II position in bars three and four. Eddie also does some burning on "The Dream Is Over," which double dips on the Zeppelin well: the intro is similar to the break in "Whole Lotta Love," and the pre-chorus rhythm part (1:12-1:26) is very reminiscent of *Physical Graffiti*'s "The Rover."

On the "Judgement Day" interlude, Eddie does a little of what he used to refer to as his "piano tray" guitar thing, back when he had a piece of Plexiglas attached to the bottom of his guitar so he could prop it up in front of himself, laying it flat (as if on a table), enabling him to tap with both hands over the top of the guitar, similar to playing piano. On this lick, he taps out the dominant seventh chord shapes (and related notes) for A7 (A,C♯,E,G), B7 (B,D♯,F♯,A), C7 (C,E,G,B♭), D7 (D,F♯,A,C) and E7 (E,G♯,B,D). Be sure to keep your left hand pinky across the strings, muting them, to prevent unwanted open string sounds.

One of the best solos on the record is definitely that of the current hit, "Right Now." Eddie combines great articulation with unpredictable phrasing, saying a lot in a relatively short, eight-bar solo. See Staff 5. For the majority of this solo, the lines are based on D Pentatonic minor (D,F,G,A,C), which is the same bunch of notes as F Pentatonic major (F,G,A,C,D), but in a different order. As F5 is part of the chord progression he's playing over, at those points his lines should be thought of as F Pentatonic major, though the overall harmonic pull in these eight bars is towards D minor, followed by a return to the relative major, F, for the chorus section.



Take the Perfect Pitch Challenge.

You've heard a lot about Perfect Pitch. You've seen the ads in music magazines for years.

Does David L. Burge's Perfect Pitch method really work? Can you actually learn to recognize any tone or chord by *ear alone?*

Find out for yourself.

Experience your first taste of real Perfect Pitch:

With the **Perfect Pitch® SuperCourse**, you'll discover the true virtuoso ear. You'll hear for yourself how every tone has a unique sound—a "pitch color"—which your ear can learn to recognize.

For example, every F# has a certain "color sound" which distinguishes it from all other tones, regardless of what instrument is playing. Once your ear learns to recognize this sound quality, you will automatically know an F#—or any other tone—whenever you hear it. You can even *sing* any pitch correctly on demand.

This is Perfect Pitch!

It's simple. Hear it for yourself—risk free!

Order your own **Perfect Pitch® SuperCourse** on a trial basis. You're under no obligation. Then take the Perfect Pitch Challenge:

When you get your cassettes, listen to tape #1 (Perfect Pitch Workshop). Then enjoy tape #2 (Master Class). Read the short, easy handbook.

Now listen to your own live instrument. If you can't hear the Perfect Pitch colors that David starts you on, just return the Course. You'll get your money back.

We think you'll be excited, however, when you *do* begin to hear in Perfect Pitch.

We invite you to try out Burge's Perfect Pitch method for a full 40 days. In this short time you'll gain a sharper and richer musical experience. Plus greater skill, control, and artistry in all your playing.

Otherwise, return the Course. You'll get your money back.

In fact, you can return the Course for any reason—or no reason at all. You'll still get your money back.

We ask only one thing. If you decide to keep your Course and study the more advanced Perfect Pitch training, only then are you permitted to open your remaining three tapes (included).

Fair enough?

You can do it!

Remember, you risk nothing by taking the Perfect Pitch Challenge. Experience has shown us that less than 3% of musicians decide to return their **Perfect Pitch® SuperCourse**. So chances are, you'll love the Course.

And what if we can prove that *you* have the classic ability of Perfect Pitch? Wouldn't that be worth a listen?

Order your **Perfect Pitch® SuperCourse**—right now—and join thousands of musicians who have already learned how to excel with the power of their *own ear!*

School purchase orders welcome.

The PERFECT PITCH® SUPERCOURSE is for all musicians/all instruments, beginning and advanced. ***No music reading skills required.*** **Course includes 5 audio cassettes + easy handbook.** ***Free 90-minute bonus tape on Relative Pitch with this special offer (not pictured).***

For fastest service:
Call our 24-hour Order Line NOW and charge your Visa/MasterCard:
(515) 472-3100
FAX: (515) 472-2700

Hear for yourself:

Burge's **Perfect Pitch® SuperCourse** is 100% guaranteed to work for YOU—*or your Course price refunded!*

☐ **YES!** *Prove to me that I can have Perfect Pitch!* Enclosed is my check or money order for only $99 plus $6 shipping. Send me David L. Burge's complete **Perfect Pitch® SuperCourse** with the full 40-day money back guarantee.

I'll start with the handbook and first two cassettes. I must notice an *immediate* and *dramatic improvement* in my sense of pitch, or I can return the Course within 40 days for a full prompt refund, *no questions asked.*

If I choose to keep the Course and continue my ear-training, I may listen to the remaining three tapes (included) for additional instructions.

FREE BONUS TAPE: Also send me Burge's 90-minute companion cassette on Relative Pitch as a FREE BONUS (a $14.95 value). This tape is *mine to keep,* even if I decide to return my **Perfect Pitch® SuperCourse** for a full refund.

☐ I need more info. Please send me a *free* Perfect Pitch Report with no obligation.

NAME

ADDRESS

CITY

STATE ZIP

*Please allow 4-6 weeks for delivery. For 1-week delivery from our studio add $2 (total $8 shipping) and write *"RUSH!"* on your envelope. Foreign orders *(except Canada)* send $3 shipping for complete FREE information, or $18 shipping for complete Course (airmail). U.S. funds only. Iowa residents add 4% tax.

Make check or money order payable to: **American Educational Music**. Canadians may remit bank or postal money order in U.S. funds.

☐ **Please charge my** MasterCard VISA

CARD #

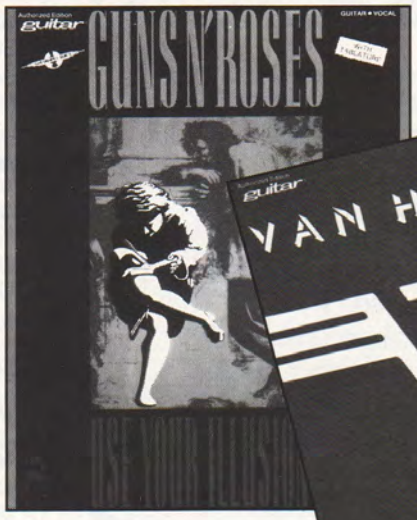
EXP. DATE SIGNATURE

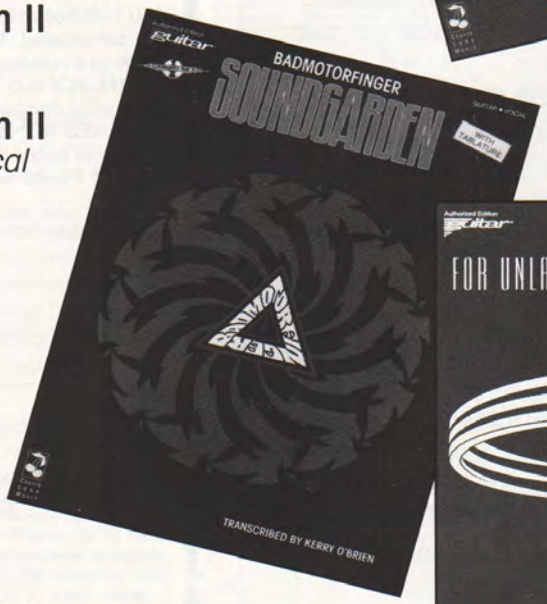
Mail to:
American Educational Music Publications, Inc.
Music Resources Building, Dept. **H111**
1106 E. Burlington, Fairfield, Iowa 52556

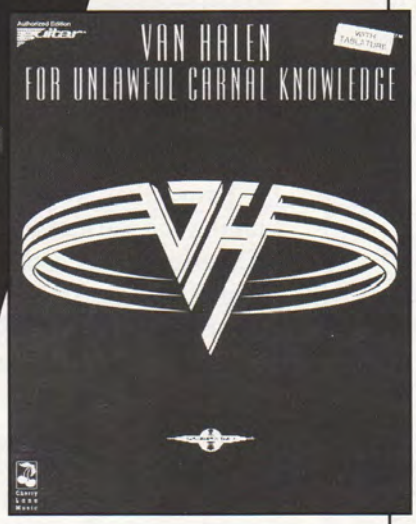
THE HOTTEST GUITAR SONGBOOKS AVAILABLE!

TABLATURE SONGBOOKS AUTHORIZED BY

WITH TABLATURE™







GUNS N' ROSES
Use Your Illusion I
CL01193 $22.95

Also Available:
Use Your Illusion I
for Bass Guitar/Vocal
CL05912 $18.95

GUNS N' ROSES
Use Your Illusion II
CL01194 $22.95

Also Available:
Use Your Illusion II
for Bass Guitar/Vocal
CL05913 $18.95

SLAYER
Hell Awaits
CL01167 $16.95

MR. BIG
Lean Into It
CL01189 $17.95

METALLICA
CL01195 $18.95

Also Available:
METALLICA
for Bass Guitar/Vocal
CL05911 $16.95

SKID ROW
Slave To The Grind
CL01196 $17.95

SOUNDGARDEN
Badmotorfinger
CL01198 $16.95

CLASSIC

NEW!

VAN HALEN II
CL07118 $16.95

For Unlawful Carnal Knowledge
CL07128 $19.95

Also Available:
For Unlawful Carnal Knowledge
for Bass Guitar/Vocal
CL05909 $17.95

VAN HALEN I
CL07115 $18.95

Also Available:
VAN HALEN I
for Bass Guitar/Vocal
CL07120 $14.95

1984
CL07121 $17.95

5150
CL07101 $18.95

Also Available:
5150
for Bass Guitar/Vocal
CL07117 $14.95

OU812
CL07104 $17.95

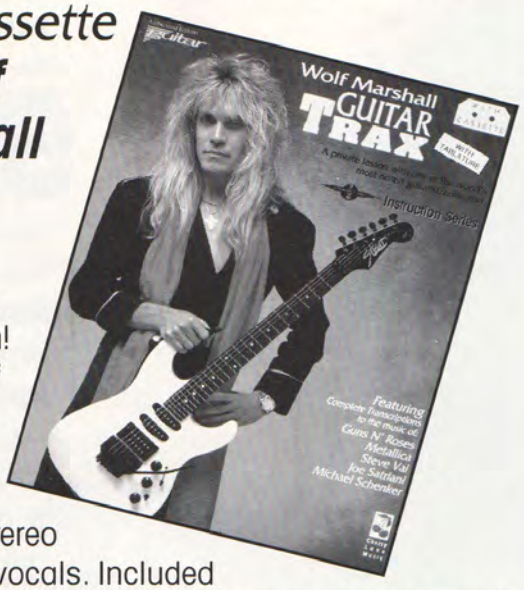
Also Available:
OU812
for Bass Guitar/Vocal
CL07108 $14.95

ALL NEW!

GUITAR TRAX

with Cassette

by Wolf Marshall



The ultimate private lesson! Guitarist Wolf Marshall presents the best metal songs in a stereo split without vocals. Included are: **Guns N' Roses'** *"Welcome To The Jungle,"* **Metallica's** *"Battery,"* **Steve Vai's** *"The Attitude Song,"* **Joe Satriani's** *"Satch Boogie"* and **Michael Schenker's** *"Into The Arena"*. Guitarists can listen to the music, isolate the guitar parts completely, or play along with the rhythm track. Each song includes a thorough demonstration in which the featured guitar part is broken into phrases, played slowly, and explained. In addition to his demonstration, Wolf provides suggestions that help develop and refine each individual's playing style.

With TABLATURE

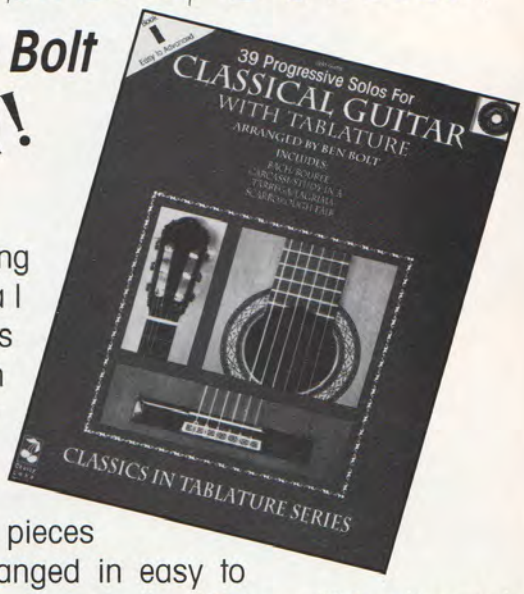
CL01200 $16.95

39 Progressive Solos For

CLASSICAL GUITAR

by Ben Bolt

NEW!



39 outstanding classical guitar solos arranged in tablature for the first time. Book 1 contains pieces that are arranged in easy to advanced levels, including *"Bouree," "Scarborough Fair," "Lagrima"* and more. Book 2 contains pieces that are arranged in intermediate to concert levels, including *"Canarios," Allemande," "Six Pavans"* and more. Each book can also be purchased along with an audio cassette or CD featuring performances of each piece. **With TABLATURE**

	CL06911	(Book 1)	$ 9.95
	CL06912	(Book 1 w/ Cassette)	$14.95
new!	CL06915	(Book 1 w/ CD)	$14.95
	CL06913	(Book 2)	$ 9.95
	CL06914	(Book 2 w/ Cassette)	$14.95
new!	CL06916	(Book 2 w/ CD)	$14.95

For information on Cherry Lane's **HEAVY METAL GUITAR METHOD**, please call or write your Mail Box Music representative for details.

To charge by phone (Visa or MasterCard)

Call 1-800-331-5269

or FAX: (914)-937-0614

or mail this order to:

MAIL BOX MUSIC

P.O. Box 341 • Rye, NY 10580

MONEY BACK GUARANTEE:
100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.

Note: NY, NJ, CT & TN residents, please add sales tax. Please also add shipping charges as follows: for orders shipped within the U.S. $3.50 Canada $5.00. Other foreign orders $3.50 plus $4.00 per item. Please make payments in U.S. funds. Prices subject to change without notice.

Please rush my order as listed:

Name

Address

City

State Zip

ITEM NO.	TITLE	PRICE

☐ Check/Money Order enclosed payable to: MAIL BOX MUSIC • P.O. Box 341 • Rye, NY 10580

Charge my ☐ Visa ☐ MasterCard

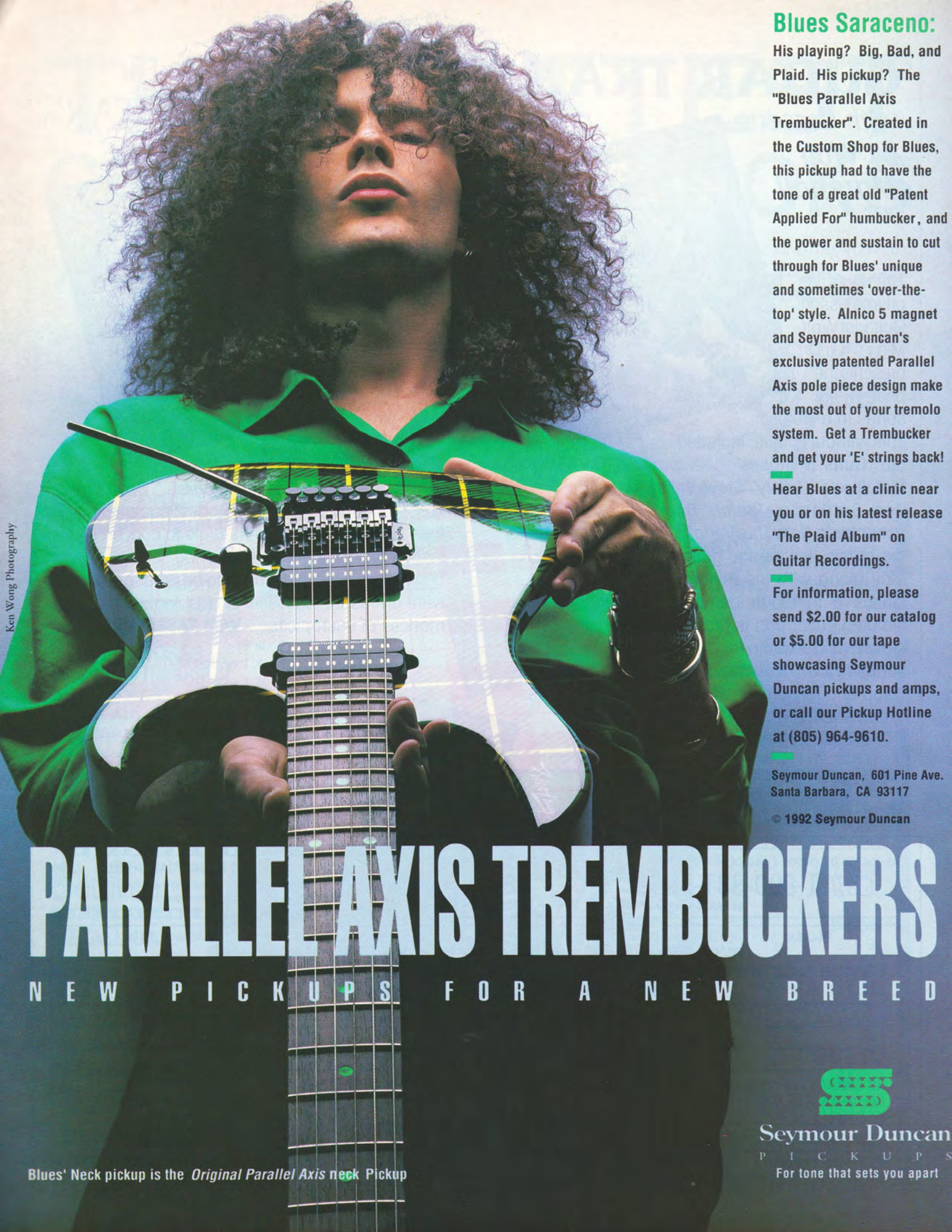
Account No. Expiration Date

Cardholder Signature

Subtotal	
NY, NJ, CT & TN sales tax	
Shipping U.S. $3.50 Canada $5.00	
Total	

☐ **Please send me a free catalog!**

459


Ken Wong Photography
Blues Saraceno:
His playing? Big, Bad, and Plaid. His pickup? The "Blues Parallel Axis Trembucker". Created in the Custom Shop for Blues, this pickup had to have the tone of a great old "Patent Applied For" humbucker, and the power and sustain to cut through for Blues' unique and sometimes 'over-the-top' style. Alnico 5 magnet and Seymour Duncan's exclusive patented Parallel Axis pole piece design make the most out of your tremolo system. Get a Trembucker and get your 'E' strings back!
Hear Blues at a clinic near you or on his latest release "The Plaid Album" on Guitar Recordings.
For information, please send $2.00 for our catalog or $5.00 for our tape showcasing Seymour Duncan pickups and amps, or call our Pickup Hotline at (805) 964-9610.
Seymour Duncan, 601 Pine Ave.
Santa Barbara, CA 93117
© 1992 Seymour Duncan
PARALLEL AXIS TREMBUCKERS
NEW PICKUPS FOR A NEW BREED
Seymour Duncan
PICKUPS
For tone that sets you apart
Blues' Neck pickup is the Original Parallel Axis neck Pickup

By Joan Tarshis

Joe Alexander

RECORDING ENGINEER

When guitarist Joe Alexander's sister suggested he come to Philadelphia to meet a fellow musician, no one possibly could have guessed that the proposed collaboration would lead to both his successful engineering/producing career and the formation of Kajem/Victory Studios, one of Philly's finest recording studios (Cinderella, Queensryche, Prong), which he co-owns. "My partner and I decided to start a studio for our personal use, and as a means of supporting ourselves while we wrote songs," Alexander says. "But we became so busy, it became a full-time job. Within two years we had 24-track equipment, and now we have two full-blown rooms with computerized automation systems and vintage equipment." A member of AES, SPARS, NARAS and the Delaware Acoustic Society, Alexander has worked with such artists as Vinnie Moore, David Chastain, Metal Church, Joanna Dean, Heaven's Edge and Gorky Park (on their American debut, along with Jon Bon Jovi).

What are the responsibilities of an engineer?

The engineer is directly responsible for all the technical stuff that happens going to tape. He's responsible for getting the sounds, choosing the microphones, maintaining the quality control in terms of how things get to tape, and what they should sound like when they're coming back.

What is the difference between direct recording and miking?

Direct is most often used when you're doing a very clean-sounding guitar. If it's not a big part of the arrangement, and it just needs to subtly sit in, one of the advantages of going direct is that the signal-to-noise ratio is going to be a little quieter. What you lose is a little bit of the richness that you usually get from the amplifier itself, because one of the things an electric guitar was designed to do—and one of the beauties of the sound—is its interactions with the preamp of the amplifier, with the tubes in the amp and the output stage of the amp. You lose all of this interaction when you go directly into the console. People usually go to it out of convenience. Sometimes you'll do a direct signal on one track and the ambient signal on another track, and then you'll be able to play with them in the stereo imaging when you actually mix things.

What are the differences in miking techniques between recording electric guitar and acoustic guitar?

The first consideration is that the mike has to endure levels that are totally different in front of an amp for electric guitar. If you've got a Marshall or a Mesa/Boogie cranked all the way up, the SPL (sound pressure level) that the microphone is actually in is entirely different than when it's sitting in front of an acoustic guitar. For electric guitar, the mike needs to be able to handle a whole lot of SPL—very high decibels—without distorting. It also has to be able to maintain a certain clarity in spite of the fact

that it's exposed to a high SPL. You don't want the diaphragm to collapse on the microphone; you don't want the frequency response on the microphone to change when someone digs in a little bit harder.

Whereas, with an acoustic guitar, one of the hardest things is maintaining a clarity between the strings of a chord. You don't want the sounds to be scratchy, you don't want them to be boomy. You want to be able to make out all the notes inside of the chord. One of the tricks with recording an acoustic guitar is getting a sound that's appropriate for the style of music that you're working with. An acoustic guitar has to fit into an arrangement, generally, but if it's an acoustic-oriented arrangement, the choice of microphones would be totally different than if the acoustic guitar was an embellishment instrument in a rock arrangement.

Do different players need different mikes?

There are different choices based on the technique of the player. If a person's playing with a pick and strumming, you'll use a different microphone than if they're fingerpicking. If you're layering guitars and you're using six strings, 12-strings, and other techniques like high-stringing or Nashville tuning on the guitar, your approach is going to be different than if it's one guitar on one side and electric guitar on the other side. It's always about doing what's appropriate for the track.

For metal, you need a mike that you can count on to withstand high decibel levels, and still maintain its accuracy. There are also ways of using microphones because of what they do *incorrectly*. Cardioid (unidirectional) microphones can get a proximity effect, which is a bass increase that occurs relative to the distance to the source. That is something that is very desirable in some situations, because it increases the thickness of the sound, even though it's not technically accurate. You can stick that microphone right into the speaker and the bass level increases, so on a screaming solo it doesn't sound like it will rip your ears off. It has some warmth to it, due to the proximity effect.

For the basic rock guitar stuff, there's a whole pallet of microphones that you choose from, depending on the style of the playing. The Shure SM-57 is such a standard microphone, because it does so many things well, and it's about $115. If you're dealing with more traditional blues-oriented guitar sounds, generally you'll go with an older style microphone, with a large diaphragm on the capsule. You would want to go with something like a Neumann U67 or U47, and in some cases, a ribbon microphone like an old RCA-44 or 77.

What is the best way to choose a mike?

My approach is to put up a number of different microphones before you get started, and listen to all of them. Always listen to the amplifier in the room, and then differentiate when you walk back into the control room. Then you'll know what combination is best, because it sounds the most like it does in the room. Sometimes, though, what it sounds like in the room is not necessarily the best sound for what's going on tape.

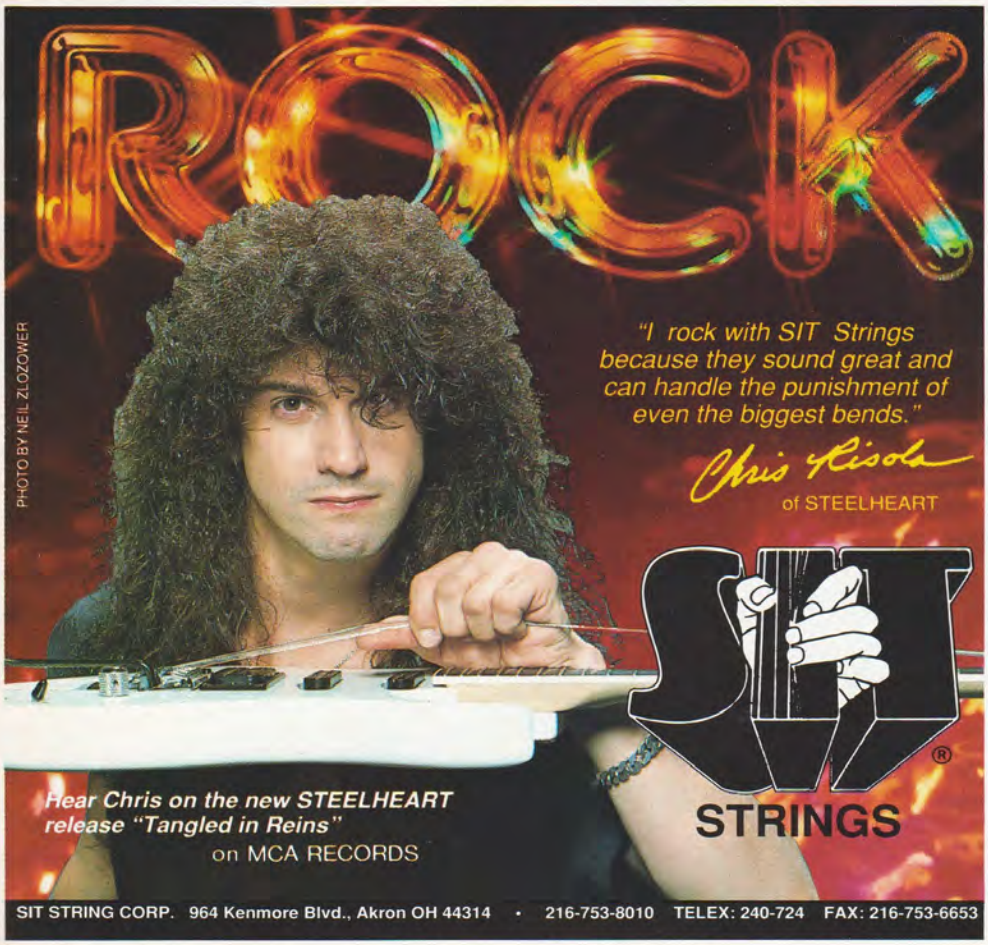
Do you experience a problem when people cut their first studio tracks?

One of the things that you run into while you're choosing sounds is a lot of kids that learned about their sound through these effects boxes. You're used to plugging in and getting the K-Mart guitar sound in a set of headphones. When you walk into the studio and you finally get an opportunity to use your sound against a set of live drums, you find out it doesn't sound like it did at home. All of a sudden you walk into the room and somebody is saying, "How do you like this mike, and that mike on this speaker cabinet at this Ohm rating, with this head and with this guitar?" They're lost. It's a rude awakening, and they realize: "Hey, I don't have a guitar tone together. All I have is technique." That's really a problem with a lot of people that walk in. It's really a problem for the musician, and for the engineer and producer as well, because you have to sort of give them a sound on the spot.

Why are mikes placed in different positions?

It depends on what you're looking for. The closer you are to the middle of the speaker, generally the more pointed the sound is. With most mikes, as you move farther back, and to the sides of the speaker cabinet, the sound generally gets fuller, and you end up picking up more bottom. You get more of an open sound. This is because it allows the wave of the amplifier's signal to stretch out and grow. Then you can start giving an indication to the listener of where the sound is actually being recorded. You get a sonic fingerprint that lets you feel that it's actually being recorded in a room that's wooden, or it's in a room with a carpet...and it gives more character to the sound. It gives you a spatial indication.

Ambient mike technique is very important in the studio, though you don't have any opportunity to deal with it when you're working at home. It's used very subtly on rhythm guitars so they don't sound so dry and up-front. It actually gives them a little bit of air—that magic thing that you can only get from a microphone, because the microphone is actually giving you all the reflections that are actually occurring in the room. It's very difficult to duplicate that with reverb or digital delay.



NO OTHER GUITAR IN THE WORLD DOES IT.

You want to do it, don't you? You want to make a guitar scream and cry and moan. Well, if you can play a note or a chord, the new Sustainer from Fernandes will make you sound like you've got rock kahonies the size of grapefruits. And, it does it without using amp feedback.

If you want to do it, get a Sustainer. It's pretty close to sex without the problems.

SUSTAINER FEATURES:

A. Sustain Transducer. Makes the strings vibrate endlessly.

B. Sustain Volume Knob. Controls sustain intensity and response time.

C. Sound Mode Selector Switch. Choose STANDARD for basic sustain; HARMONIC for a three to four octave rise in note; or MIX, a combination of Standard and Harmonics Modes.

D. Sustain On/Off Switch. Turns on feedback sustain system.

E. Battery Compartment on back. Holds one or two nine volt batteries for up to 12 hours of continuous howling.

A.

B.

C.

D.

E.

See your Fernandes dealer today or contact us for more information.

FERNANDES

GUITARS

Don't Play Fair.

14712 Arminta St. Van Nuys, CA 91402 • TEL: 818/988-6790/1 • FAX: 818/988-3034

INTERNATIONAL DISTRIBUTORS: Import Music, S.A. - Argentina, TEL: 921-4399 • Central Musical Instruments - Australia, TEL: (03) 315-2244 • Moon Stores - Bahrain, TEL: 211005 • Tonika Music - Holland, TEL: 050-120437 • Louis Musical Ltd. - Canada, TEL: (514) 332-6907 • Din Musikpartner Engros - Demark, TEL: 31 37 29 90 • The Bass Centre - England, TEL: 071-265-1567 • Silfverberg Oy - Finland, TEL: 358-0-645 495 • Musik Jellinghaus - Germany, TEL: 0231-171921 • Nelson Piano Company - Hong Kong, TEL: 395-2960 • Meazzi S.P.A. - Italy, TEL: (02) 99 04 06 81 • Music Plaza - Singapore, TEL: 7474374 • Zubia I.M. - Spain, TEL: 43 331568 • ILT Trading - Sweden, TEL: 13-132306 • Musik Olar AG - Swiss, TEL: 062 51 65 75 • Sea Power Co., Ltd. - Taiwan, TEL: (02) 3143113

Concept: J.P. Leendecker
Photo: Lonnie R. Lovegrand

FATES WARNING

GIVEAWAY

3 LUCKY GUITAR READERS will receive either:

A Paul Reed Smith Standard guitar
(like the one used by Jim Matheos);
The Paul Reed Smith Standard has a solid mahogany body and mahogany neck with rosewood fingerboard. The Standard features HFS Treble and Vintage Bass pickups, 5 position rotary, volume control, tone control, and PRS tremelo system. Lists for $1760.

A Jackson Dinky Reverse guitar
(like the one used by Frank Aresti);
The Jackson Dinky Reverse features an ultra-thin neck with a reverse headstock, and is available with maple or rosewood fretboard. The Dinky Reverse is a 25.5 inch scale with 24 medium/jumbo sized frets. The body is basswood. It features a Jackson JT-590 Floyd Rose licensed double locking tremelo with double humbucking pickups, volume, tone, and 3-way pickup selector switch. Lists for $925, including case.

A G&L L-2000 bass
(like the one used by Joe DiBiase).
The L2000 bass is part of G&L's signature series with Leo Fender's signature on the body. The L2000 has a southern swamp ash body and a hard rock maple with rosewood neck. The neck radius is 7 1/2" with a 1 3/4" width at the nut. There are 2 magnetic field design humbucking pickups (all poles are adjustable for precise string balance). The L2000 has an active preamp with volume, treble and bass controls, pickup selector switch, series/parallel switch and a 3-way switch for passive/active/active with treble boost selection. Lists for $1199.99.

- All grand prize winners will also receive a copy of Fates Warning's *Parallels* CD on Metal Blade Records.
- 25 second prize winners will receive a copy of Fates Warning's *Parallels* CD courtesy of Metal Blade Records.

To be eligible to win any of these prizes, send a postcard with your name, address and phone number (and specify which guitar you'd prefer) to:

FATES WARNING GIVEAWAY
P.O. Box 1490
Port Chester, NY 10573

guitar® FOR THE PRACTICING MUSICIAN

One entry per person. Your entry must be postmarked no later than August 31, 1992. Winners will be notified by phone during the first week in September. Employees of Cherry Lane Music Co. Inc., Paul Reed Smith Guitars, BBE Sound Inc., International Music Co., and Metal Blade Records are ineligible.

IT JUST DOESN'T GET ANY BETTER THAN THIS

ALL MUSIC 24 HOURS A DAY

- LIVE PLAYING - AS MUCH AS YOU CAN IMAGINE
- CUTTING EDGE TEACHERS
- ONE ON ONE INSTRUCTION
- MATH, SCIENCE, HISTORY (JUST KIDDING)
- REAL MUSIC CONNECTIONS
- GUEST ARTISTS WEEKLY

THE PROLEARN SYSTEM

NOW YOU CAN EXPERIENCE MI IN 3 MONTHS, 6 MONTHS or 12 MONTHS.
THE PROLEARN SYSTEM IS NOW AVAILABLE

SEND FOR FREE INFORMATION
MUSICIANS INSTITUTE 1655 McCadden Place, P.O. Box 2080, Hollywood, CA 90028

MI MUSICIANS INSTITUTE

To talk to a counselor CALL (213) 462-1384

If you're interested in private lessons with a qualified MI graduate instructor in your area, please contact GradNet at MI.

THE FINEST PROFESSIONAL MUSIC TRAINING AVAILABLE...ANYWHERE.

BIT BASS INSTITUTE OF TECHNOLOGY
GIT GUITAR INSTITUTE OF TECHNOLOGY
KIT KEYBOARD INSTITUTE OF TECHNOLOGY
PIT PERCUSSION INSTITUTE OF TECHNOLOGY
VIT VOCAL INSTITUTE OF TECHNOLOGY

Shop where the pros do... factory direct.

"The quality of most manufacturers instruments today are geared towards making money as opposed to making quality. Carvin has proven to be an exception to the rule."
—Reggie Hamilton

LB76 SIX STRING BASS

Compare the features and handcrafted quality of the Carvin LB76 six string bass and you will clearly see the advantages and value of owning one. Neck through body design, highest grade woods, Sperzel locking tuning keys and the Trev Wilkinson bridge along with our superior craftsmanship will guarantee you an extraordinary bass.

With six strings, our H50N pickups and our active electronics you will experience a vast selection of percussive bass sounds ranging from deep bass to bright and punchy.

A thorough list of options enables you to design your own 6-string bass custom made to your specifications. Also available are 4-string, 5-string, fretless and lefthanded models.

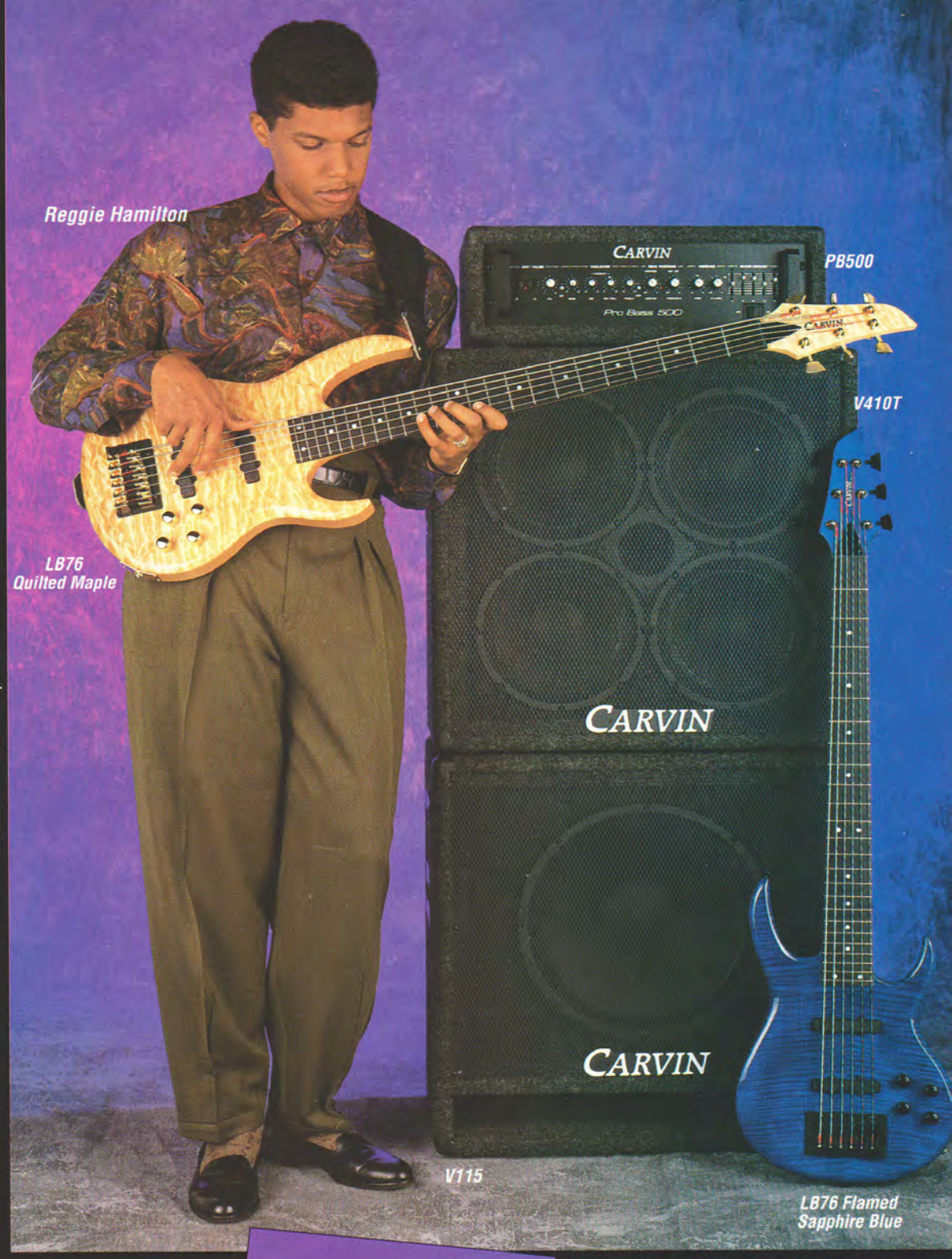
PRO BASS 515 BASS STACK

Carvin Pro Bass stacks provide the ultimate in bass amplification. For large stages, clubs and outdoor gigs, these rigs have the guts and projection you need with the studio quality sound you want.

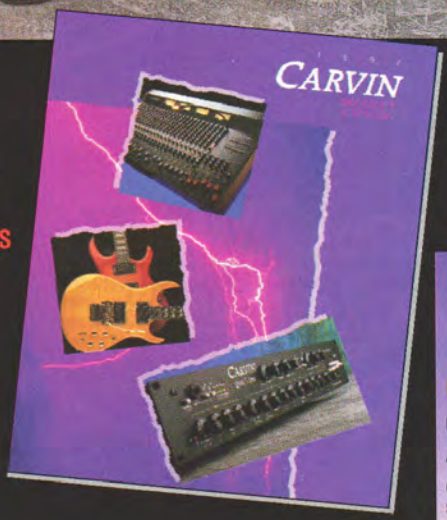
Coupled with the PB500 bi-amp head are speaker components of equal power and clarity. With the V410T your sound will have punch and high-end harmonics you only dreamed of before. The low-end is handled effortlessly by either the V115 or V118 sub-bass enclosure.

"I tested and listened to the PB515 over several practice sessions with my band. The sound was tight and controlled across the spectrum...If you're serious about a professional quality biamped bass rig—it looks good, sounds better, and if that isn't enough it costs 2/3 as much as our reference system.
—David Hicks, Guitar Player

Order your Carvin bass or bass amp Factory Direct and bypass retail markups for a great value while owning the finest in bass gear. Write or call for prices. Satisfaction Guaranteed or your money back!



FREE CATALOG
CALL OR WRITE FOR FACTORY DIRECT PRICES
800-854-2235



AVAILABLE by "MAIL ORDER" or at our California Showrooms:
Escondido Showroom; 1155 Industrial Ave.
Hollywood Showroom; 7414 Sunset Blvd.
Santa Ana Showroom; 1907 N. Main St.

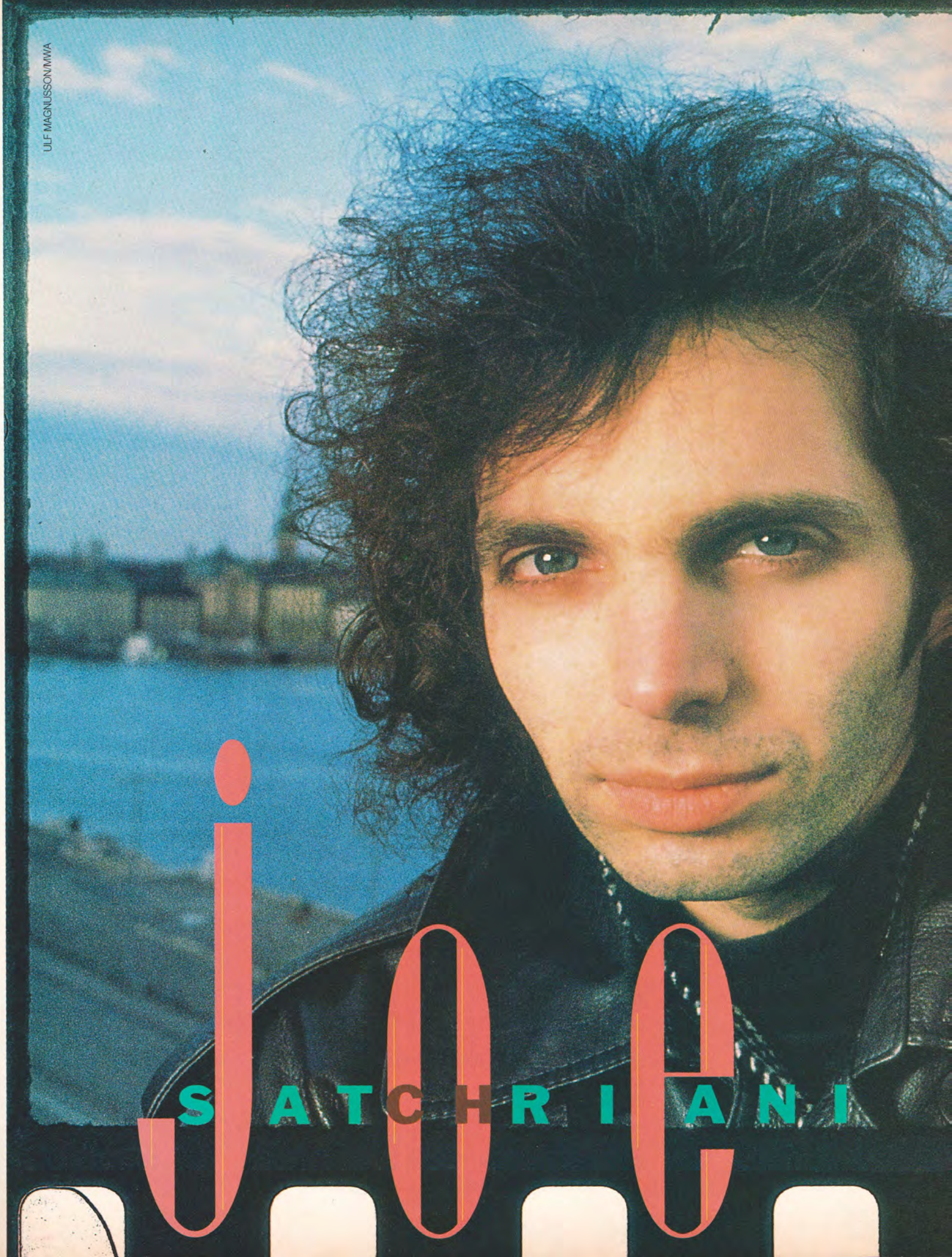
Get your FREE 64 page catalog on pro sound gear, guitars & amplifiers at Factory Direct prices.

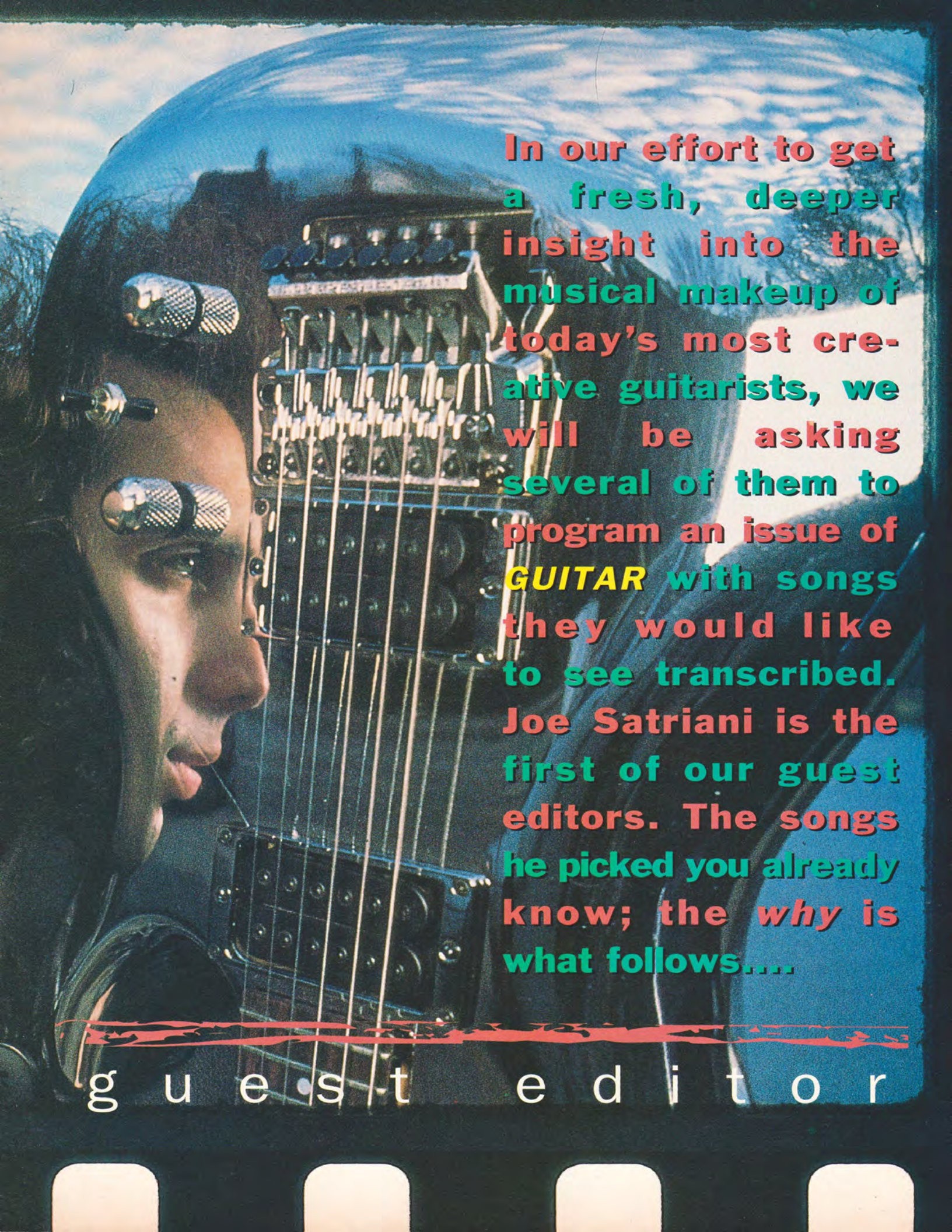
CARVIN
HANDCRAFTED IN U.S.A.

Please send me Carvin's FREE 64 page color catalog:

Name _____
Address _____
City _____ State _____ Zip _____

Send to: CARVIN GM-50, 1155 Industrial Ave., Escondido, CA 92029
OR CALL: CARVIN Escondido 800-854-2235 For Free Catalog
Carvin products are available DIRECT only. Outside the USA: See your dealer.


ULF MAGNUSSON/MWA
JOE
SATCHRIANI



In our effort to get a fresh, deeper insight into the musical makeup of today's most creative guitarists, we will be asking several of them to program an issue of *GUITAR* with songs they would like to see transcribed. Joe Satriani is the first of our guest editors. The songs he picked you already know; the *why* is what follows....

guest editor

PHOTO AND COLLAGE BY ROBERT KNIGHT

VAN HALEN
5150
ACCESS
ALL AREAS
36
RDP
135
DX
FUJI

Nikon
Nikon
NIKKOR 85mm 1:1.8 416307
Nikon

"MACHINE GUN"

Jimi Hendrix with "Machine Gun" is the bible of electric guitar. It's improvisation, composition, all sorts of feelings represented in that performance. The first time I heard it, I remember being hit with the heaviness of it. As I learned how to play more, I realized this thing had so many places to go. It was cinematic, like it had its own little set of movies throughout the whole song. He improvised so many little stories within that one context. And it's live, so there's interaction between the players going on. And above all, he pulled it off with a regular Fender Stratocaster, a couple pedals on the floor and a Marshall or two. Anyone who's ever played one of those things and worked the bar like he did knows that the thing should have just broken down completely, and obviously when you listen to it, you can hear his pitch center kind of alter some through the tune, but he pulls it together.

I always thought in terms of just him as a guitarist who walks on stage and does a performance, that was it. The other things that he did represented pinnacles. Each of the first three records that he was alive to oversee was a complete success. *Band of Gypsies* was a completely different direction. It was him alone on the guitar. He wasn't joined by himself on several other tracks. He had to invent each little invention there. Plus the lyric and the meaning of the song is also very heavy. Unfortunately, it will always hold up. I'd love to see a day when there aren't any wars. This is a guy singing about war but he's says, "Machine gun." He is talking to the gun. It's like when people write a song about money and obviously money doesn't do anything; it's what people do with the money. It's not guns that kill people, it's the bullets. It was such a brilliant way to say, "I hate war," and "I hate killing." There he is spreading that pain out all over the stage with his guitar. Screaming. Sustaining note passages. Down toward the end of the song he is using his bar, his springs—everything is in the tune. Anything you want to do with a guitar with a vibrato bar, there it is and he did it then. There's dive bombs, feedback, notes screaming up and down, that underwater water droplet kind of guitar. And there's no H-3000s hanging out. It's a real performance. That still influences me today. On this record we would go for those raw performances. I just started listening to more of that. If you listen to music made by live people in a live situation, your body starts to groove to a different thing. You start looking for that liveness every time you hear a piece of music. It may be difficult for me to put my finger on it to say what it is, but you know it when it's *not* there. When something sounds very cold and calculated, commercialized. When you're looking around for the life of the song. You're swimming through the tracks saying, "Where's the life? Who was alive when they played this?" That track to me has a life.

"WHERE WERE YOU"

What a great song. It's got that thing about Jeff, the pure tone, the pure phrasing. Not a note too much, not a note too little. Everything is so nice, yet it sounds loose, it sounds live. It sounds like it is going to fall apart any second. That's important to that sort of energy. When I hear it, I'm touched. It just grips my heart. The technique is flawless, the intonation is flawless. When I listen to it, not only do all those things hit me emotionally and technically, but also it's a thrill because I know I can't play that. That's Jeff Beck on a Fender Stratocaster. It makes it even more exhilarating. It's like when I listen to Hendrix, I know I'll never touch that. And in a way it's more subtle. As a guitar player, I hear certain things. Someone plays a chord and I know what chord it is. I can't help it. When I hear things that I love and then on top of that realize that I'll never do that, it makes it even more magical when I listen to it. It brings out a special moment.

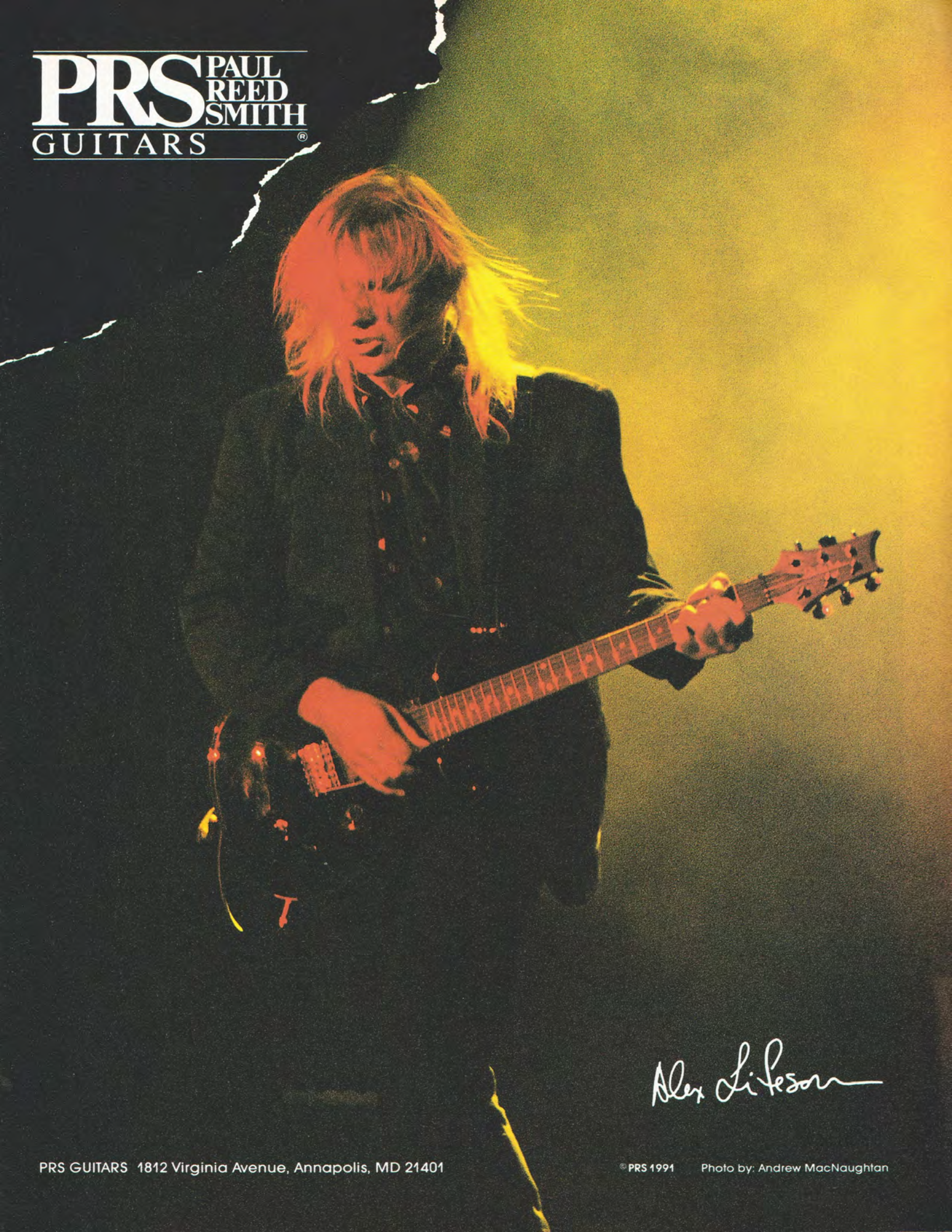
"316"

There's a thing about when a guitar player plugs in and tries to put together a piece of music that says something all by itself. That's one of those songs, and it's a new song. It's not been around 15 or 20 years that people can relate to. It's got new sensibilities to it. Someone has got to push the envelope when you're dealing with art and music and design. Sometimes it may not be as apparent when it first comes out. But I think this is one of those pieces that is pushing the envelope in terms of what is a guitar piece. Should a guitar piece have an out-and-out melody to it, or can it just be a combination of rhythms and harmony? Should it involve some wild trick? I'm sure someone like Eddie Van Halen has to come up against that. As the premier guitarist of his generation, I'm sure that hovers above him. I think it is a very clean, honest statement on the guitar; it didn't have any hype. It's the same as the Beck tune. I don't think it's good that any solo—be it a drum solo, bass solo or guitar solo—should always be forced into this category that it has to perform something. Because, ultimately, it's stifling. If every drummer thought they had to do "Toad," it wouldn't go anywhere. You have to have guys like Terry Bozzio or Jonathan Mover, who are constantly pushing the envelope in trying to describe what a drum solo can be. I think with guitars it's the same. If Eddie had felt that kind of pressure, he never would have put that on tape for us. It really broadens our horizons with the guitar.

"BACKDOOR ROMEO"

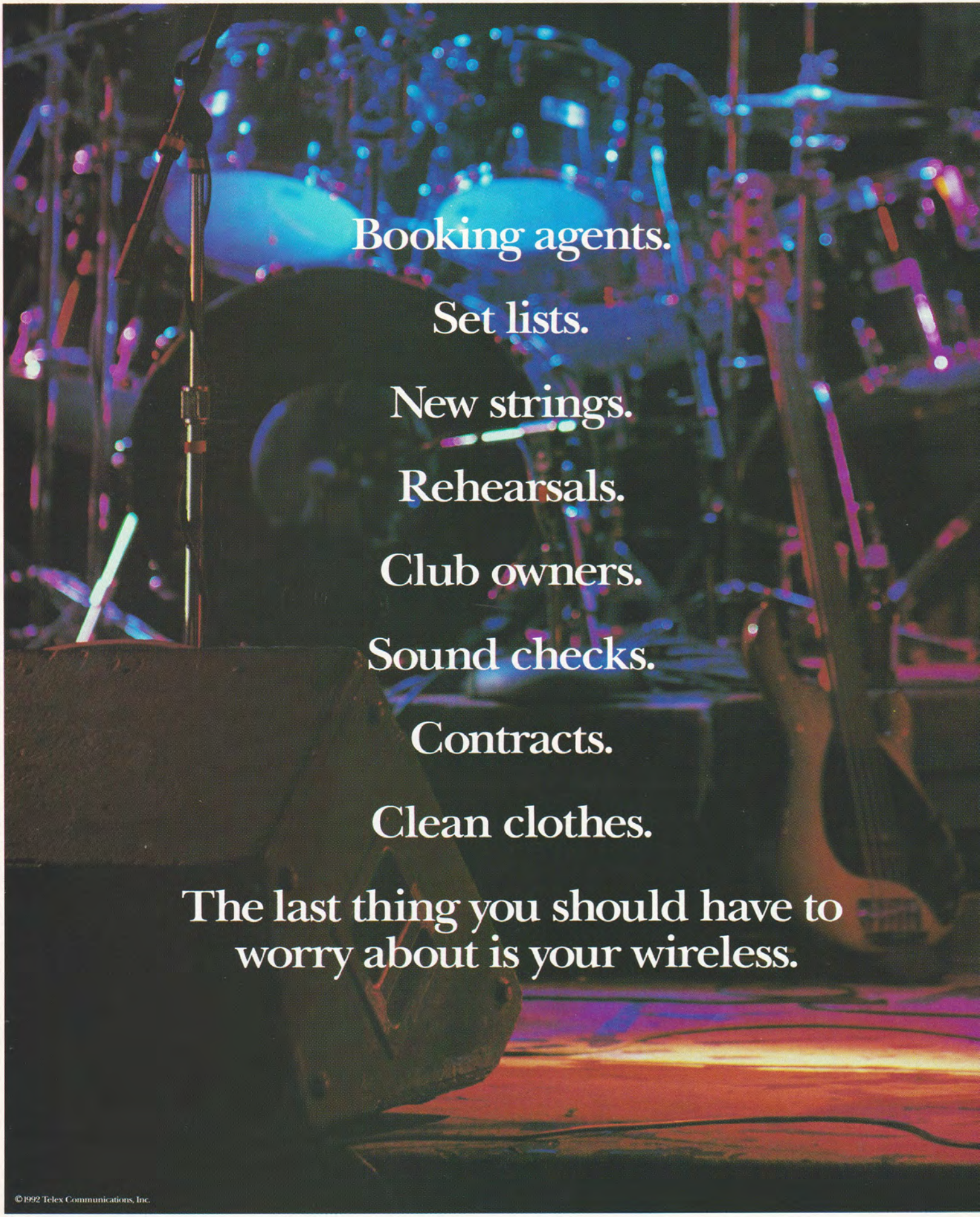
I've had a lot of students who've thrilled me in lots of different ways. Some of them have a sound right away. Ever since he walked in to take his first lesson, Doug Doppelt has had a great guitar sound. It's uncanny. T-Ride's Jeff Tyson, like Steve Vai, has this thing where you show them something, and a week later they come back and they have accelerated beyond what you thought you'd even do. That's when you go, "*Wow!* Hands. Discipline. Intent. Drive." Jeff has got that drive to take it to the ultimate limit. Just like Steve still has that drive. Jeff has got great hands, extremely fast, clean and tight. He's a well-disciplined player. Jeff is also crazy. When you put the two together, you can see how it would come out in T-Ride, how someone with all that talent would focus in on something like this. I get the feeling that Jeff is going to explode, but he wants to pick the right moment to do it in front of everybody. So he's got the proper palette to do it.

What a cool song. T-Ride is an amazing band. I hope people can understand them, because I think T-Ride has got hundreds of albums in them. This is a new, exciting, intense thing that they have done together. Jeff Tyson can play guitar like crazy. This album is their first statement. If you put on headphones and listen to that CD, guitarists will look at their hands and go "Can I play rhythm like that? I don't think so." It's not traditionally done. Eric Valentine doing all the producing and engineering is unbelievable. "Backdoor Romeo" has all their extreme elements: It's got really strange chord changes, elements of music concrete flown over and an incredible groove. It's got rhythm guitar stuff where you go "What?? How is he doing that?" Yet it all holds up. Those vocals just before the first chorus are just amazing. Every time I listen to it, I hold my breath and say, "Oh my god! How is this all happening in one song?"



PRS GUITARS 1812 Virginia Avenue, Annapolis, MD 21401

© PRS 1991 Photo by: Andrew MacNaughtan


Booking agents.
Set lists.
New strings.
Rehearsals.
Club owners.
Sound checks.
Contracts.
Clean clothes.
The last thing you should have to worry about is your wireless.
©1992 Telex Communications, Inc.

Unfortunately, some wireless systems are just one more hassle a working player has to deal with. That's why we came out with ProStar: an affordable, high performance wireless that's tough enough for the real world.

It's a true diversity system designed and built from the ground up right here in the U.S. – for maximum quality control. In addition to offering better range, frequency response, selectivity and sensitivity than anything in its class, we also back it up with a no-B.S. warranty. One that's three times longer than the warranties our competitors offer on their comparably priced products.

Ask your dealer for more details on our complete line of wireless equipment, including our handheld vocal mics. Or call Telex at (612) 887-5550.

ProStar. Because if you can't rely on your wireless, why go wireless?

The ProStar R-10 receiver, G-10 guitar transmitter and H-10 handheld mic transmitter.

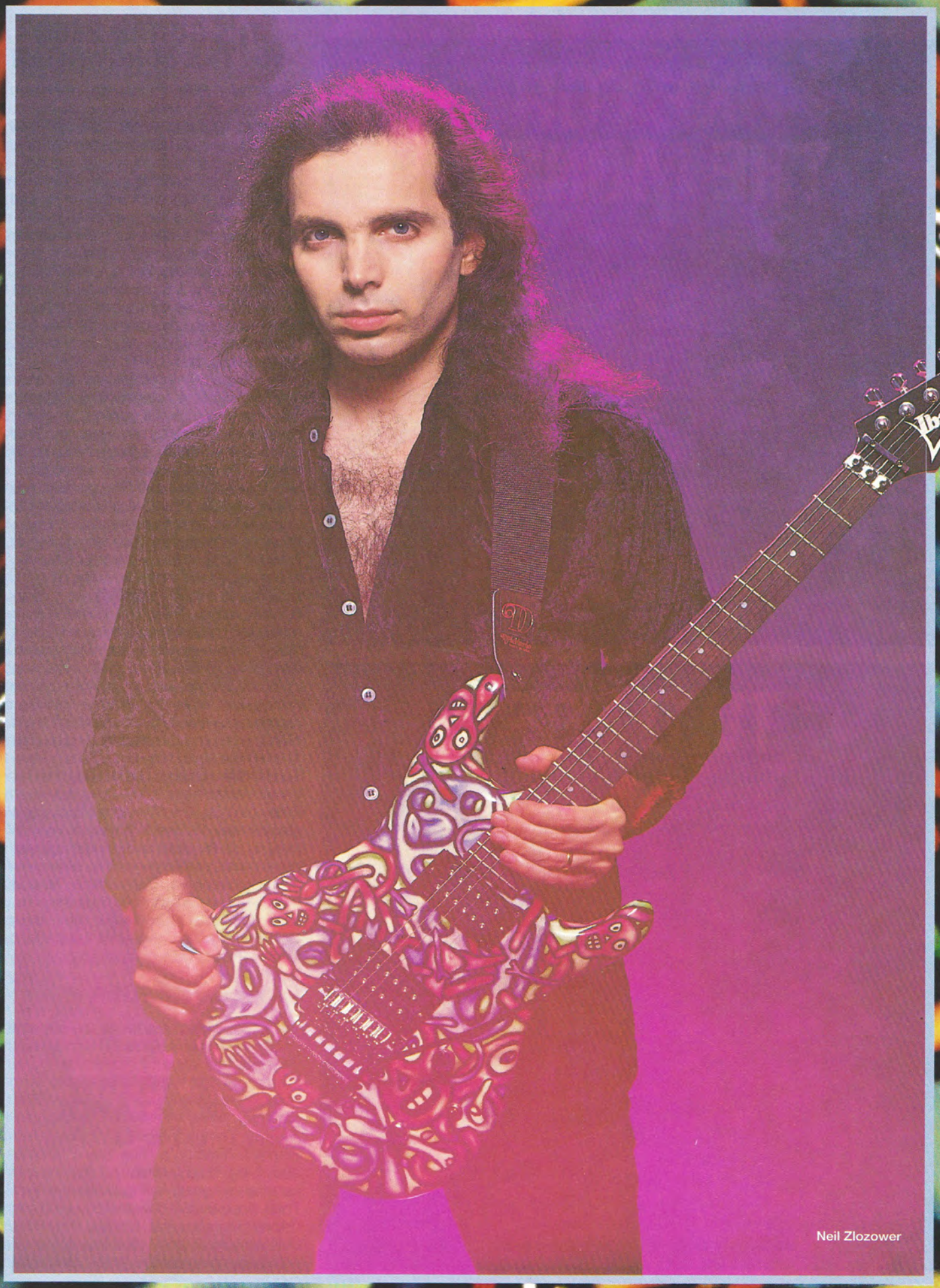
TELEX®

FLYING IN A NEW DREAM

Joe Satriani

Few people are completely happy with the cards they're dealt in life. Every guitar hero wants a hit record and the inherent fans that otherwise seem just out of reach. Commensurately, every hitmaker guitarist wants respect from their peers and not just popularity with their fans. Joe Satriani is one of the rare guitarists to have it all. His knowledge, skill, and technique combine in a lyrical rock style that speaks to the "show me" gang of arm-crossed players in the front row, as well as the clap-along air guitarists who never pick up an instrument. Having proved to be Top Gun solo artist among his peers, Joe now sets his sight on the interaction of just what a good band can do for the music. His fourth recording, The Extremist, shows off what happens when the joy of making music is matched with the flexibility of band invention.

BY John Stix



Neil Zlozower

THE GUITAR HERO VS. THE SONGWRITER

"There are some things on the record that are technically demanding, but stronger than that feeling was 'you've got to record the songs the way you want them to sound, period.' All of what you'll hear, I've gone out of my way for 18 months to make sure that it only comes out the way that it should have. I haven't settled for machines when I wanted a live person. I haven't redone things just because I've got studio time. If it was great the first time then it's going to be left. There are tunes that are more subtle in their uniqueness. When Eddie came out with 'Eruption' it was so overt. I've already done that. All my records have had two-handed extravaganzas that took a long time for people to figure out how to play. I have songs where I've done every vibrato bar whammy trick I could in the space of three minutes. That wasn't the goal of this. I'd been on tour and I played this stuff. Stu, Jonathan and I had done it. I had all this music in me that wanted to come out and it was different. Although I find an enormous amount of similarity, I think I'm delivering a better, more solid version of it. The material on this record from song to song is really good. There are no trick songs, no songs that exist only because I did this 'thing' on the guitar. Back when we were doing *Not of This Earth*, half of the songs involved some sort of sleight of hand trick. That was the point of it. Some recording audacity that stuck on there. I didn't want that. I've already done that. The whole thrust of this record was to spread the material out among the other band members, in this case the Bissonettes. On the other records we stayed very focused. It was a very '80s thing to be focused and bring the guitar in the center with everything else a little more subservient. But in order to enrich the delivery of the compositions, it seemed to me I had to get other people to really play the song—not the parts, but to play the song."

THE IDEA

"This project started at the end of the *Flying In a Blue Dream* tour, the very last few days of November, 1990. I started at the Bearsville studio with a completely different band of Simon Phillips (drums), Doug Wimbish (bass) and Phil Ashley (keyboards). Certain things worked. 'Rubina's Blue Sky Happiness' and 'New Blues' have got the Bearsville band and myself, laying down live tracks. Then I'd overdub the melody or rhythm, depending on what it was. We worked until early April, and I didn't really like what was happening on the tunes. Still, I didn't

see this new chapter that I was so intent on developing. So I stopped the project and I waited a few months. I worked on the vocal project for Epic records. Never found a singer, then everyone decided, why not go back to the instrumental project? So it started up again almost a year later. After hooking up with (producer) Andy Johns, I started looking for musicians. I knew I wanted the record to sound like people playing. Back when I started with *Flying In a Blue Dream*, I was moving towards that, but didn't know how to go about doing it. I listened to *Exile On Main Street* and loved it because it just sounded like people playing. I thought, this is something that I would like to accomplish and I know I can do it. I know I can take *Not of This Earth* and *Surfing with the Alien* and *Flying In a Blue Dream* and apply those ideas to a band playing. But I've got to say I didn't know how to go about it other than the obvious thing, to get a bunch of guys in a room and start playing. It's not that easy, because a lot of what I had done had been based on those earlier disciplines, of keeping certain instruments in line so that the others could go bananas. So the original idea when I got off tour was people playing."

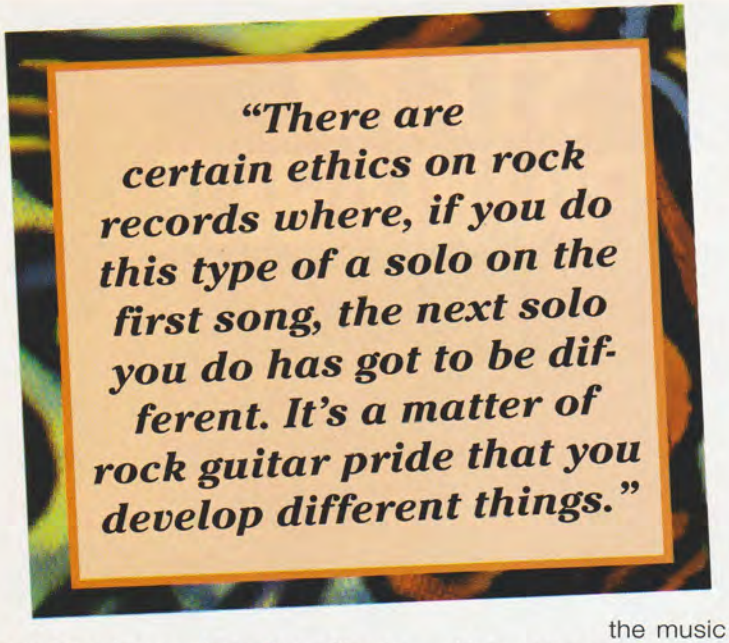
DEMOS

"It's just music, and so as to not confuse the issue, I always make a point of doing it on four tracks at home. If the music is good then it doesn't matter how many demo tracks it takes or how it sounds. Because if the music is going to fall apart on a rhythmic, harmonic or melodic basis, then you're really screwed. It's got to be pretty solid without any fairy dust on it. I record the demos on a Tascam Porta One. I used the same machine on every record. And my demos sound horrible. Everytime I play demos for people, they go, 'Where did you mix this?' But I don't like to confuse myself with it, because I really like recording. If I sat at home, put 45 tracks down on an idea, I'd spend weeks working on ideas on how to play a song. And maybe because it's too much fun to play, it would take me away from saying, 'Is this a good song?'

The songs were written completely before I started looking for the players."

WHERE'S JONATHAN AND STU

"It's seemed to me that having a great band means you're going to have a lot of tension. Jonathan Mover and Stu Hamm are musicians who are on my level, and at times beyond my level, in terms of musicianship. That created a great chal-



"There are certain ethics on rock records where, if you do this type of a solo on the first song, the next solo you do has got to be different. It's a matter of rock guitar pride that you develop different things."

lenge and tension on stage. But, ultimately, people want to do what they want to do. Jonathan had his ideas, and they were great, but they didn't necessarily fit where I was going. Stu Hamm had his own ideas as well. You can take his albums and look at his progression and it's different. By the end of the tour we realized that we had done so much that we had set out to do when we first got together. We got better and better, and in my mind we reached a point where we had done it. Jonathan and Stu knew that the tour was ending and, with it, our association for the next few years. I know we'll play together again. There was definitely a little animosity going on there. There were some bad vibes flying around and some really good vibes. They were mixed up and the three of us were trying to work that out. There was so much good stuff going on mixed with bad. We were only three human beings working it out. Sometimes we were restrained by the material. Sometimes the material set us free. Those final three gigs in the middle of October, 1990 (L.A, the Bay Area and Phoenix) were in front of 10 to 15,000 people. Finally, we thought that as a trio we had gotten the out and out jamming over 5/4 in any key, right down to doing vocal songs like 'Ride' and 'I Believe.' We finally had pulled it together as a trio. But at that same time I thought the river had run dry. With that very last performance we did the very best. When I walked offstage, it was like, 'Wow, this is it.' I knew for the songs on this new album, I wasn't going to get it from them. In a large degree, I didn't get it from Simon and Doug as a drummer/bass player team, either. I didn't know that for months. I felt really bad. Come April, I was feeling really dark about everything. I was working on the 'Rubina' song and I was in such a bad mood. I knew it was so wrong that I should be in such a bad mood while I'm working on such a happy song. I never stopped a thing in my life. John Cuniberti and I had done all those records [with] adverse, life-threatening circumstances intervening. I thought, 'This is a piece of cake. How can I stop when it's just the music that's screwy?' Here was a very simple thing that had to do with notes. And it was bogging me down. But I'm glad I stopped. It was just one of those things when someone taps you on the shoulder and says, 'If you want to stop, you should stop.' It probably took me about two months to stop. It's my own fault."

THE PLAYERS

"I auditioned lots of people, and Greg and Matt Bissonette came in and played 'Satch Boogie,' which is also the first song I played with Stu and Jonathan— I just realized that now. It's sort of a litmus test, I suppose, to see how they feel it. Greg and Matt have a lot of musical history behind them. They've played lots of different kinds of music and they love to play. When we started fooling around with the music, they were very relaxed at throwing out all kinds of crazy ideas. Funny things, serious things. That's what really attracted me to working with them. Not only are they amazing musicians, organized and disciplined, but on the other side of it, they can be completely loose and unpredictable. We were intent on recording wild things happening and experimenting. A lot of times Andy (Johns, producer) will say, 'Why don't you try this kind of thing on the drums?' And they would go ahead and do it. No matter what you told them, they'd try it. But it wouldn't sound like a session, it would sound like people playing, and that's what I wanted. The record should sound like people playing. The funny thing is, when I think back to the climate five or six years ago, you can imagine, when the guitar player goes, 'This is a rock instrumental song,' and all he gets is blank stares. When Matt and Greg came in they knew exactly what rock guitar instrumentals were, because it's been around them for the last six years on the radio. A lot of great players are doing it. The genre is now well-explained for a lot of people. When you come in and say, 'This is an instrumental song, but it's rock 'n' roll,' everyone clicks to it. Back in '86, when I started doing it, people were like, 'Whaa?' They didn't know exactly how to go about conceptualizing their part, they were so used to having a singer do it. It's a whole different bunch of dynamics."

ANDY JOHNS

"I've always wanted to work with him, based on 25 years of records. I still listen to records he did maybe when he was still a teenager. Jethro Tull's *Stand Up*, Zeppelin records. He was part of a couple Hendrix sessions. Then of course all the stuff he's done recently, the work that he's done with Cinderella and Van Halen. He did great stuff with Rod Stewart. He's done a million times more stuff than I could remember and rattle off. I never figured someone like Andy would want to work with me—he's always working with fantastic bands. I talked to a few other producers and eveyone had their own little slant as to what they thought Joe Satriani should be doing. I played Andy 'War Song' and he said a couple of real casual things. It's really what he didn't say. I had a feeling that not only did he know exactly what he was doing, but he was going to sit down and jam with me on this. He wasn't going to come in and say, 'I'm gonna make you sound like my last record.' That's what I really needed, because that's how it works with me and John. It's a different kind of jamming, but we sit in the studio at the desk and we kind of jam with each other, with these arrangements, and they obviously have to come up against a couple of walls. I'm the guitar player, I wrote the songs, I know the vision I have, and we just have to work it out. It's a friendly little war we have."

RECORDING

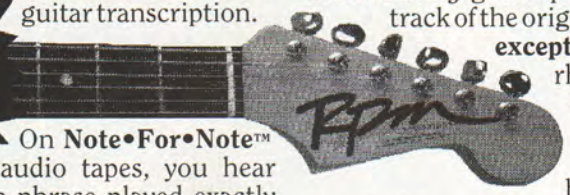
"Sometimes you get it right the first time. Sometimes you stink until about two hours and six takes later. Somtimes we try funny things. When we were doing 'War Song,' I did a couple of takes blindfolded. Sometimes we'd go out and have some dinner, and come back and try it again. We did that with 'New Blues' at Bearsville. We went out for a long dinner, had a couple bottles of wine and got really toasty. We came back in the studio and John got the lights dimmed and turned on the reverb. I think both John and Andy are really good at watching musicians and learning how to slightly manipulate them into a comfortable situation. There's quite a few tracks where both John and Andy did that exactly. That was there hovering

PAUL
THE TONE ZONE™
THE ONLY CHOICE
DiMarzio®
It's good to have a pickup with tons of bass and mids, isn't it? And it's great to have a pickup with nasty treble and cool harmonics, right? You can't get that from one pickup at the same time, can you? Paul Gilbert can.....He's entered The Tone Zone.™
Hear Paul and Mr. Big on Lean Into It (82209) on Atlantic Records.
Photo Copyright © 1991 L.P. DiMarzio. All rights reserved.

Rock, Blues and Metal. Listen & Learn Complete Guitar Parts Note•For•Note.™

The most accurate and complete transcriptions. *Period.* Solos and rhythms & fills, fine tuned over 8 years of success by the originators of audio guitar transcription.

Matched Sets $23 each! or less!! see below



On **Note•For•Note™** audio tapes, you hear each phrase played exactly like the original, then each note is described in detail and played. Example: "fifth position, fourth string, seventh fret "A", then you hear the note played.

Just play along with the lesson and memorize. If you prefer writing the parts down, Manuals are available for $1.50 each (twenty eight pages **general** instruction, fifty two pages **blank** tab).

Note•For•Note™ Solo Tape Sets include all of the improvised guitar solos. 2-5 hours. $14.

Note•For•Note Rhythm & Fills Sets include *every* guitar part from *every* track of the original recording **except** the solos. All rhythm guitar, introductions, fills, and endings. 2-6 hours. $16.

Matched Sets Solo, Rhythm & Fills. Absolutely *all* the guitar parts. $23.

RPM

Rock Performance Music

NEW RELEASES

Alternative/Pop '92: TAPE 136
AVAILABLE MID JULY
SOLO RHYTHM
Hot Chili Peppers Give It Away, Under The Bridge **Black Crowes** Sting Me, Hard To Handle, Remedy, thorn In My Pride **Alice In Chains** Man In A Box **Nirvana** Smells Like Teen Spirit

S.R. Vaughan: TAPE 135
SOLO RHYTHM
Voodoo Chile (Slight Return), Little Wing, Boot Hill, The Sky Is Crying, Empty Arms, Wham, So Excited, Life By The Drop

Allman/Skynyrd: TAPE 134
SOLO RHYTHM
Allman Jessica, Statesboro Blues, One Way Out, Blue Sky **Skynyrd** Sweet Home Alabama, Gimmie Three Steps, I Know A Little, That Smell

Motley Crüe: TAPE 133
SOLO RHYTHM
Live Wire, Piece Of Your Action, Looks That Kill, Girls Girls Girls, Wild Side, Dr. Feelgood, Without You, Same Ol' Situation, Primal Scream

ZZ Top: TAPE 132
SOLO RHYTHM
Tush, La Grange, Blue Jean Blues, Gimmie All Your Lovin', Sharp-Dressed Man, Legs, My Head's In Mississippi, Doubleback

Metallica: TAPE 131
SOLO RHYTHM
Enter Sandman, Sad But True, Holier Than THou, The Unforgiven, Wherever I May Roam, Through The Never, Of Wolf And Man, The Struggle Within

PARTIAL LIST OF TITLES

'91 METAL / POP TAPE 129 SOLO RHYTHM
Guns 'N' Roses You Could Be Mine **Skid Row** Monkey Business **Poison** Unskinny Bop, Ride the Wind, Life Goes On **Warrant** Cherry Pie, Uncle Tom's Cabin **Queensryche** Silent Lucidity **Extreme** More Than Words

RUSH: TAPE 127 SOLO RHYTHM
La Villa Strangiato, Freewill, Spirit Of Radio, Tom Sawyer, YYZ, Red Barchetta, Limelight, Show Don't Tell

GUNS 'N' ROSES: TAPE 117 SOLO RHYTHM
Welcome To The Jungle, Nightrain, Out Ta Get Me, Mr. Brownstone, Paradise City, Sweet Child O' Mine, Anything Goes, Patience

S.R. VAUGHAN: TAPE 113 SOLO RHYTHM
Texas Flood, Love Struck Baby, Pride And Joy Couldn't Stand The Weather, Scuttle Buttin', Tin Pan Alley, Rude Mood, Lenny

S.R. VAUGHAN: TAPE 118 SOLO RHYTHM
Crossfire, Tightrope, Let Me Love You Baby, Leave My Girl Alone, Travis Walk, Wall of Denial, Riviera Paradise

SATRIANI: TAPE 110 SOLO RHYTHM
Surfing with the Alien, Ice 9, Crushing Day, Always With Me Always With You, Satch Boogie, Circles

VAN HALEN: TAPE 101 SOLO RHYTHM
Eruption*, Runnin' With the Devil, You Really Got Me, Ain't Talkin' 'Bout Love, I'm The One, Feel Your Love Tonight, Little Dreamer, Ice Cream Man, On Fire

VAN HALEN: TAPE 130 SOLO RHYTHM
Poundcake, Judgement Day, Spanked, Runaround, Pleasure Dome, Man On A Mission, The Dream Is Over, 3:16, Top Of The World

BEST OF 70'S: TAPE 126 SOLO RHYTHM
Knopfler Sultans of Swing **Boston** More Than A Feeling, Peace Of Mind, Long Time **Eagles** Hotel California, Life in the Fast Lane **Chicago** 25 or 6 to 4 **Doobie Bros** China Grove **Kansas** Dust in the Wind

ACOUSTIC ROCK: TAPE 123 SOLO ONLY
Midsummer's Daydream, Mood For A Day, Classical Gas, Embryonic Journey, Little Martha, Blackbird, Crazy On You (intro.)

CLAPTON: TAPE 115 SOLO RHYTHM
Crossroads, Sunshine Of Your Love, Hideaway, Cocaine, White Room, Layla, Badge, While My Guitar Gently Weeps

HENDRIX: TAPE 114 SOLO RHYTHM
Purple Haze, All Along The Watchtower, Foxy Lady, Voodoo Chile (Slight Return), The Wind Cries Mary, Castles Made of Sand, Little Wing, Come On (Part 1), Hey Joe, Star Spangled Banner*, Red House I

PAGE: TAPE 108 SOLO RHYTHM
Good Times Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Since I've Been Loving You, Black Dog, Rock & Roll, Moby Dick, Stairway To Heaven

PAGE: TAPE 109 SOLO RHYTHM
The Song Remains The Same, Rain Song, Over The Hills & Far Away, Custard Pie, The Rover, Ten Years Gone, Achilles' Last Stand, Nobody's Fault But Mine

50'S/60'S ROCK: TAPE 116 SOLO RHYTHM
Johnny B. Goode, Roll Over Beethoven, Honky Tonk, Memphis, Guitar Boogie Shuffle, Rock Around Clock, Hound Dog, Rock This Town, Stray Cat Strut

BLUES KINGS: TAPE 121 SOLO RHYTHM
Everyday I Have the Blues, How Blue Can You Get, Sweet 16, Why I Sing the Blues, The Thrill Is Gone I'll Play the Blues For You, Blues Power, Going Down

Solo $14, Rhythm&Fills $16, Matched Sets $23, Blank Tab $1.50

*TITLES ABOVE WITH ASTERISK (*) ARE ON SOLO TAPE ONLY.

*3 OR 4 MATCHED SETS $21.50 EACH, 5 OR MORE $20 EACH.

		QUANTITY	Shipping	
MATCHED SET #			X $23* =	
SOLO TAPE #			X $14 =	
RHYTHM TAPE #			X $16 =	
MANUALS (28 pages general instruction, 52 pages blank tab).....			X $1.50 =	
			CA res 8.25% tax	
			$ ENCLOSED	

Name _____

Address _____

City, State, Zip _____ Phone _____

4TH CLASS MAIL IN U.S. $2.
FOREIGN ORDERS shipped air mail (allow 2-6 wks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Matched sets count as two tapes. Canada & Mex. add $2 per Tape, $1 per Manual. All other foreign countries add $6 per Tape, $2 per manual. COD in U.S. only.
SEND CHECK OR MONEY ORDER PAYABLE TO:
ROCK PERFORMANCE
Dept. G, P.O. Box 4
Alameda, CA 94501-0304.

Mail in order form or CALL 1-800-678-FRET *9AM - 6PM, PST*

Call for **COD** or charge it by phone...

In England Call 0706-524483. In W. Germany Call 040-823592. From Canada Call (510)769-7150. In Scandinavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973

VISA MasterCard AMERICAN EXPRESS

above the musicians; that really got us to play the right thing".

GUITARS

"The whole point about these Ibanez JS guitars is their voice quality. The fact that when you play them, you can put a lot of effort into shaping the notes and it actually comes out. I can't take the entire credit for it, but when we were working towards putting it together, certain elements fell together: wood, shape of the neck, the size of the frets, the DiMarzio pickups that Steve Blucher had done for me. All of a sudden I would go *whaaa* and it would come out. If I didn't go *whaaa*, it wouldn't come out. Some other traditional guitars, no matter what you do to them, they just sound the way they sound. Thank you very much. I couldn't have that because I play melodies and phrasing and I've got to keep each song separate from each other. I need to have a guitar that responds. In my collection, each guitar is different from each other. They each speak a different way. The JS-1 has basswood with the vibrato bar. The JS-6 has a mahogany body with the oil finish and a stock tailpiece, no vibrato bar. All JS models have standard DiMarzio Fred pickups and their PAF Pro's. They are the same thing you would get if you went to a store. It's not like they make them for me out of exotic wood and then balsa for others. It doesn't work that way.

"Songs ask for a certain guitar. For 'Crying,' I used what we call the Black Dog guitar, the JS prototype. 'Summer Song' was almost exclusively the Black Dog. On 'Why,' I think I used the Black Dog on all the melodies and the solo. 'Friends' had two main guitars; one we call number 54. It's a white JS-1. I think the first two A verses were the JS-1. The solo which turns into the chorus is the JS-6. The bridges, solo and choruses were the JS-6. Sometimes, as the composition starts to get recorded, it suggests a certain kind of a sound. On 'Friends,' I couldn't get to the final answer of 'how do I arrange it?' Andy helped me answer my own questions. The song is originally supposed to be one bass guitar, one set of drums and one guitar. Andy sat back and waited for a while to see what happened, then he started seeing that I was frustrated. He stepped in and said, 'I think I know what you're trying to do.' He helped me place the guitar parts, when to do them, when to stop on this track and start up on the other. I had my mahogany JS-6. The rhythms that you hear on half the record or more are done with this guitar. I can bend things while keeping other strings open. I can whack the strings really hard. I can plug it into a 1969 Marshall, turn it

up to two so it's got minimal distortion on it, but it'd [give] body to it. Suddenly these things were working because of working with Andy, who has had a lot of experience recording music like this, plus I finally had the guitar. It wasn't the 'Ice Nine guitar' set up to do every trick in the world. It was the basic big, soulful rhythm guitar. That was the other thing I was trying to get at when I got off tour. I want people to say to me, 'I love that rhythm guitar.' When I write the songs, I spend hours and hours a day playing the rhythm guitar part. That's what I fall in love with first. The solo stuff I always do last. But of course when the public hears it, the first thing they say is, 'Oh man, that scream,' and 'Oh, that solo.' The hours and hours spent on rhythm guitar almost go unnoticed. I thought it must be me. I'm not playing it well enough or I'm not recording it properly where people are noticing it. That was another thing I said when I got together with Andy. I want people to hear the rhythm and say, 'Listen to that rhythm guitar.'"

STRINGS

"D'Addario .009s through .042. I don't like new strings when I'm in the middle of a thing. Generally, Andy or Mike might say, 'Maybe you should change a string.' When my guitars are at home, they never get changed unless they snap off. It's part of the sound."

AMP SETUPS

"On *Not of this Earth*, John and I used one amp, and on *Surfing*, maybe three. What John and I used to do was go for my usual 'set-up,' and John would move the microphone around until we found something that we liked, and then we started getting into radical EQs. It's an interesting way of doing it, and you get a different sound. That's all there is to it. Andy's approach is different. He likes to set up a bunch of speaker bottoms, put a bunch of mikes up and leave them there. Then we kept changing heads and he would blend the microphones. He would have six or eight mikes and change them for what he thought each song needed. I got all my stuff stolen during the holidays, so I came to L.A. with nothing. I wound up getting a '69 100-watt Marshall head. We rented a number of things from Andy Brauer. There was a 100-watt Marshall Combo head, the Dual Rectifier from Boogie, the 5150 from Peavey, a Soldano. Some stuff on the record has sounds from my older amps. I had some new Marshalls, a new Soldano. The things we did with the JC-120 never made it to the tape. Generally, we used vintage 25-watt Marshall bottoms to 75-

Now the proven, popular Rock Performers Guitar Method includes video cassettes on Technique and Style. Look, learn and be inspired to work on your own distinctive style. Jim Gleason studied the masters for 35 years to produce this RPGM Set - 5 books (1,300 pages), 12 audio and 6 video cassettes. *"Highly recommended" - Guitar World.*

Books 1 - 4 use standard notation and tablature. Books 1, 2, and 3 include: progressive lesson guide, solo examples, rhythm tracks, melodic scale & arpeggio patterns, ear training.

BOOK 1: Rock Guitar Fundamentals. 274 pages & three 90 min. audio tapes. Technique, fingering, improvising solos, rhythm guitar, beginning theory. Over 400 licks. Style studies of Vai, Van Halen, Malmsteen, Hendrix, Page, Clapton, Berry, B.B. King & others. $32.50.

BOOK 2: Intermediate Rock Guitar. 314 pages & three 90 min. audio tapes. Technique, fingering, improvising, rhythm guitar, music theory (incl. modes) & reading. Style studies of Satriani, Beck, Vaughan, Van Halen, Lynch, Vai & others. Rhythm guitar. $32.50.

BOOK 3: Improvisation, Composition, and Advanced Fingering. 308 pages and three 90 minute audio cassettes. Extensive fingering, theory of modes, harmony, melody, chord construction & progressions. 26 scale types, 25 arpeggio types & 4,000 chord fingerings. $32.50.

BOOK 4: Advanced Arpeggio/Scale Relationships. 304 pages & one 90 minute audio tape. By Jim Gleason and Dave Creamer. Every scale and chord in common use; the most complete dictionary of useful chord synonyms and scale tone chords ever assembled. $32.50.

BOOK 5: Chord Progression and Rhythm Guitar. 102 pages & two 90 min. audio tapes. Rhythm guitar technique. 463 Rock, Metal & Blues progressions, in diagram form. $15.00.

RPM VIDEOS - The best instruction you've ever had. $25.00 each.

Technique and Style Videos

Each example is played in live video, then taught one note at a time in animation with live voice and guitar. All examples are also written in music notation and tablature in an accompanying manual.

Technique Video 1. All beginning and intermediate Rock guitar techniques. 2 hours.

Style Video 1. Solos in the styles of Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry, B.B. King. 2 hours & 40 min.

Technique Video 2 upper intermediate Rock, Metal and Blues technical exercises. 2 hours.

Style Video 2 melodic techniques in the styles of Beck, Lynch, Vaughan, Satriani, Vai, Van Halen, & others. 2 hours & 20 minutes.

Ear Training and Fingering Videos

Animation with live voice and guitar.

Ear Training and Fingering Video 1. Fundamental ear training and fingering for intervals, scales and chords. Over 3 hours.

Ear Training and Fingering Video 2. Intermediate ear training and fingering for intervals, scales and chords. Over 3 hours.

RPM *Rock Performance Music*

- ❑ BOOK 1 - $32.50
- ❑ BOOK 2 - $32.50
- ❑ BOOK 3 - $32.50
- ❑ BOOK 4 - $32.50
- ❑ BOOK 5 - $15
- ❑ ALL 5 BOOKS - $110
- ❑ TECHNIQUE VIDEO 1
- ❑ STYLE VIDEO 1
- ❑ TECHNIQUE VIDEO 2
- ❑ STYLE VIDEO 2
- ❑ EAR & FINGER VIDEO 1
- ❑ EAR & FINGER VIDEO 2

PLEASE INCLUDE YOUR NAME, ADDRESS, & PHONE NUMBER, CLEARLY WRITTEN.

- ❑ ANY 1 VIDEO - $25
- ❑ ANY 2 VIDEOS - $47.50
- ❑ ANY 3 VIDEOS - $67.50
- ❑ ANY 4 VIDEOS - $80
- ❑ ANY 5 VIDEOS - $95
- ❑ ALL 6 VIDEOS - $110
- ❑ ALL 5 BOOKS & ANY 4 VIDEOS - $185
- ❑ ALL 5 BOOKS & ALL 6 VIDEOS - $210

Send check or money order payable to:
RPM, Dept. G, P.O. Box 4 Alameda, CA 94501-0304.
CA residents add 8.25% tax.

ADD $2 SHIPPING IN U.S. Foreign orders shipped air mail (allow 2-6 weeks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mexico add $6 per Book 1-4, $3 per Book 5 or Video, $17 per All 5 Book Set. Other foreign countries add $20 per Book 1-4, $7 per Book 5 or Video, $55 per All 5 Book Set.

Mail in order form or CALL 1-800-678-FRET *9AM - 6PM, PST*

In England Call 0706-524483. In W.Germany Call 040-823592. From Canada Call (510)769-7150. In Scandanavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973

watt speaker bottoms. They were all Marshall cabinets. There may have been a Boogie bottom we used in S.F. that made it on a part on some song. The interesting thing was, there wasn't a lot of radical stuff done on this one. I think it gave it more of a rock sound and feel. A lot of stuff you hear is not heavily EQ'd: it's mike balancing and adjusting of the amp. We didn't tweak anything out, which is what John and I would do purposely to be different. That's what we were trying to do back in '87 and '88. 'What can we do that no one has ever done before, so we will definitely not sound like anybody else?' It's great for one thing; on the other hand, you listen back a couple years later and it's just so out there. It can make a listener too conscious of the technique of the recording, then they lose the vibe of the song. I was intent on this record to make sure that the song was the primary vibe that people felt, at the expense of 'Gee, what kind of mike was that?'"

THE WAH

"It's easy to play and the hardest thing in the world to record. It's always evading you. It's very hard to place it in the mix because it's always going away. It's easy to get that motion on the pedal. It's very difficult if you want the real vocal quality, that fluid sound on the guitar where you then add your wah in to make it very expressive. What you're doing is limiting the frequencies coming out of your amp. The microphone can only pick up so much. Some microphones are good at some frequencies, some with others. Then you've got a whole band playing around it. Anytime you've got a bunch of people sharing frequencies, you're starting to lose clarity. The wah is constantly ducking and coming in and out and jumping. We were real successful on 'War' in getting the right sound. I think I used a Boogie on that. For the album, we used a new Dunlap wah and Andy had a Vox Cry Baby. We switched around quite a bit."

"FRIENDS"

"I wrote this song on bass. It went through a lot of different changes from demo to actual band. Certainly if you are doing songs like 'Ice Nine' or 'The Enigmatic,' those songs come off better if they are a bit more mechanized. That's how they were written. That was sort of the sentiment behind the composition as well. But this is different. It should invoke big open spaces. I used a lot of 4ths. I started playing this song on bass. I tuned the low E down to D and I had a Rockman Stereo Chorus, and the bass was slightly distorted. I had some delay on it. This one was written from a specific idea. It was to focus on the warmest friendliest feeling I could muster. I had a book on faces from around the world. I came across pictures of children that were smiling right into the camera. I put it out on the table and kept looking at it and kept playing. A song called 'Friends' is about embracing people, and the guitarist should practice what he preaches at that point. The whole thing is to embrace the other musicians and to have [them] feed off each other, see what they want to do. What does Andy bring to the party as well. That's what you're hearing now, you're hearing a band vibe. That's what you were looking for. I was thinking if there was such a thing where big friendly hands could pick you up, if you could feel like you do when your mom is cradling you. But as an adult, you can work that feeling of total wonderfulness. That's what I was thinking of on the bass, 'How do I get that thing so the bass is embracing you?' As I start playing, my mind is listening. It says, 'Joe, listen to what you're writing here. It sounds like this.' Another other voice says, 'You might be able to exaggerate it if you did this.' So I try those things. I listen to the height of the melody. I have to decide in what octave to stick the melody. On guitar, some songs are great for Jim Morrison and other songs are great for Robert Plant because, generally, they may sing in different octaves. Certain songs in certain keys may dictate which octave sounds best. When you're dealing with guitar, this is a very high melody. Matt suggested we tune down a half step. It was one of those things going with what the band felt like doing. It helped that particular problem. I thought the melody was right on the borderline of maybe being too high, but at the same time, it creates the excitement and it leaves the rhythm section all this space for the big hug. It worked out because it gave room for the National tuned banjos and all sorts of stuff, along with a live rhythm guitar and drums."

"THE EXTREMIST"

"For this song I wanted the most extreme jamming sound I could get. The song started when I was doing *Flying*, and someone contacted the office and said that Levis were interested in some original music for a commercial. Part of me said 'I will never sell a product on television with my guitar.' The other part said, 'When you are 85-years-old you might say, "I'm a musician, this is what people want me to do, they want me to make music. Why hold it back?" I wrote two pieces. They wanted something for a ballerina and something for a hard-edged biker guy.

> ***"I realized you fake yourself out when you're doing an album all by yourself."***

The two of them get together in this commercial. They wanted a 30- and a 60-second version of it. One day, while we were working on something else, Jeff and I went in and cut the 60-second version of this song. I called it "Living On the Edge.' We did it fast. Within 90 minutes we were done. We finished, looked at each other and thought, 'This should be on the record. Why am I doing something like this?' I sent the cassette back to the guys at the ad agency and was praying that they wouldn't like it. It's one of those funny moments in life: Are you selling out or are you just being professional? A week goes by and the guy says they were a bit frightened, it was a bit too heavy. I was like, 'Oh great, send me those tapes back.' The song was only a riff and the verse, that was it. I carried it with me for quite a long time. As soon as we had finished recording it, I knew what it was about. This little voice in my head said, 'Joe, this is your future, you just haven't figured it out yet.' For two years I kept playing that 60-second thing going, 'There's a vibe that could create six albums.' What was on here was what I was trying to get at. It probably got created because I was free of album concept when I did it. I just thought, '60 seconds, absolutely slamming. I don't have to worry about it being mixed or solos. Nothing matters, just attitude for 60 seconds.' I realized you fake yourself out when you're doing an album all by yourself. So when I got down to doing the writing for this record, I said, 'Now is the time.' Over the course of touring I had started writing around it. I think it was somewhere backstage I came up with the bridge, Asus4 to A augmented. I had

WHAT'S BLUE, HAS 17 KNOBS, 22 SWITCHES, 3 CHANNELS, VARIABLE DAMPING FACTOR, EFFECTS LOOP, 11 TUBES AND SOUNDS LIKE GOD?

© 1992 Marshall U.S.A.

never played over anything like that before and I searched all my CDs for any instance where I ever heard those two chords together. I never found it, so I was real excited about putting that in there. I noticed that when you get to the end of that solo bridge section, you've totally forgotten about the verse. Then when the verse comes in again, it's like, 'Oh yeah, that's right.' It took three years to figure that out and put that whole thing together, and to maintain the attitude that things are flying at you all over the place.

"The performance that Matt does on bass is great, because he takes my chord progression, especially during the solo and bridge section, and goes his own way. I had a very clear concept of what it should be doing. There's a section where it goes Amin add 9 down to G6 down to Fmaj7♭5, and then it goes into a section where it's Asus4 to an A+, which is a real cool chord combination I never heard before. I was really excited about getting to it. The way he interpreted it on this take was just to do this long line, completely ignoring the rhythm guitars. The first time I heard it, it was, 'Wow! That's what a band sounds like.' Every band member says, 'I know where the song goes but I'm going this way.' It opened the whole thing up. We were all excited about that particular part. It was like magic. We said, let's not touch this.

"The title came from a friend of ours, Phillipe. The night I came back from mastering *Surfing with the Alien*, I went over to his place and played it. At the end Phillipe said, 'You should have an album called *The Extremist*, because that's who you are.' I remembered that, and thought it was an interesting observation. I always thought I had variety on my records; he interpreted it as extreme."

FUSION VS. ROCK INSTRUMENTALS

"There's that attitude in jazz of using the outside notes, of sneaking up on things. In fusion, of course, it's undeniable that bands got together to blow. That was the whole deal. Complicated structures were put together to challenge your ability to blow. Then songs were arranged so everyone would have a chance to blow. Some things that people called jazz/rock, to me, were sort of jazz jazz/rock. Certain things had better elements of that, maybe some of the John McLaughlin stuff. Their attitude was a little better because of the approach. There wasn't an emphasis on, 'I'm comping and you're blowing.' The Mahavishnu Orchestra players were jamming. It was like seeing Led Zeppelin at Madison Square Garden just going at it and trading back and forth. Zeppelin were improvising just as much as some other bands, except they had their guidelines. Don't mess with things that don't apply to the song. Generally, it seemed to me that the fusion that I was exposed to, people were throwing in the kitchen sink on every song, regardless of what the song was about. Hence that's why your average guy on the street would say, 'Well, man, there's so many notes. You're playing all this stuff, I don't understand it.' As a musician I understood what they were doing and I enjoyed it. But I also could see this guy is playing everything he knows in this song. They get to the next song and he does the same thing. That isn't rock 'n' roll or pop. To me, with rock, you want to focus in on a song and don't stray from what the song is about. There are certain ethics on rock records where, if you do this type of a solo on the first song, the next solo you do has got to be different. It's a matter of rock guitar pride that you develop different things. It's a real admirable thing, because eventually the listener gets so many different sides that it makes the musician think about the composition and not about their chops. My records have never been about that. Never. If anyone ever thought that, then they completely misunderstood, or they have something stuffed in between their

The answer to saving Thoreau's Walden Woods could be right in your own backyard.

It's hard to believe. The beauty that inspired author and naturalist Henry David Thoreau could become offices, parking lots and strip malls. That's why Global ReLeaf has joined the Walden Woods Project in a national effort to save the land known as Walden Woods. And we need your help now.

For just $35, plus shipping, you will receive a 18" - 36" red maple tree to plant in your own backyard. Your red maple has been grown from the seed of a Walden Woods tree, and it's guaranteed to grow. You'll also receive a personalized Certificate of Authenticity from Don Henley, founder of the Walden Woods Project.

The profits will go toward the $10 million needed to keep Walden Woods from being paved over and lost forever. So dig deep and plant a national treasure in your own backyard. Call now, 1-800-766-1055.

WALDEN WOODS

GLOBAL RELEAF

Famous & Historic Trees
P.O. Box 7040, Jacksonville FL 32238-7040

LEARN TO BURN

What You Heard On The Album Is Exactly What You'll Learn !
Hear For Yourself ! Sampleline 1 - 900 - 820 - 0047 $ 1.25 per minute

PHOTO BY GLEN LA FERMAN

TAKE THIS TEST !

1. How many songs on this page can you play ?
2. Now, how many can you play all the way through ?

That's what I thought. Most guitarists know 30-40 songs (that is the 1st few chords & a lick or two from the solo).

WHY ? Because learning a song from a $ 25.00 an hour teacher is beyond most guitarist's budget. Tab books don't work because they're hard, no musicial example means you get lost, and since most transcriptions are done by piano players, their accuracy is ..... well you figure it out.

I'LL TEACH YOU ANY SONG ON THIS PAGE, Exactly how they played it on the album, for about $ 3.00. You'll get the music lesson, the audio tab ™ tape & a corresponding book. Each lick, rhythm, solo, riff & all layered guitars are demonstrated at both normal & slow speeds, in bite size sections. By far the easiest way to learn. I even give you a 24 hr sampleline so you can hear what you're going to learn, and I offer a full money back guarrantee ! If your playing doesn't dramatically improve in 30 days, just return your lesson in original condition. Why am I so confident ? You're just one phone call away from finding out !

CURT MITCHELL

AUDIO SELECTIONS $ 19.00 Each

- ☐ **MIXED TAPE A**..Alone again - Sweet child o' mine - I won't forget you - Nobody's fool - Bringin' on the heartbreak - Wait
- ☐ **MIXED TAPE B**. Hot for teacher - In my dreams - Heaven tonight - Round & round - Shot in the dark - Crazy train - Rainbow in the dark
- ☐ **MIXED TAPE C**..Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down
- ☐ **AC/DC**..Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to Hell
- ☐ **BON JOVI**..Wanted dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Bad medicine - Only lonely
- ☐ **MOTLEY CRUE**..Too young to fall in love - Looks that kill - On with the show - Red hot Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room
- ☐ **NEW CRUE**..Dr. Feelgood - Kickstart my heart - Without you - Wild side - Girls, girls, girls - Shout at the devil - Helter skelter - Don't go away mad
- ☐ **DEF LEPPARD**..Photograph - Too late for love - Die hard the hunter - Foolin' - Animal - Bringin' on the heartbreak - Hysteria
- ☐ **GEORGE LYNCH**..Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **GEORGE LYNCH II**..Kiss of death - Burning like a flame - Turn on the action - Unchain the night - When heaven comes down - The hunter- Don't close your eyes
- ☐ **CINDERELLA / GUNS'N ROSES**..... Gypsy road - Shake me - Nobody's fool - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **YOUNG GUNS (SKID ROW, WARRANT,BULLET BOYS)**..18 and life - I'll remember you - Youth gone wild - Down boys - Smooth Opinion - For the love of money - Heaven
- ☐ **IRONMAIDEN / QUEENSRYCHE** Number of the beast - Run to the hills -2 minutes to midnight - I don't believe in love - The trooper - Eyes of a stranger
- ☐ **JUDAS PRIEST**..Love bites - You've got another thing coming - Electric eye - Some heads are gonna roll - Parental guidance - Heavy metal - I'm a rocker
- ☐ **JAKE E LEE**..Bark at the moon - Shot in the dark - Killer of giants - You never know why - Journey to the center of eternity - The ultimate sin - Lightning strikes
- ☐ **LEGENDS (CLAPTON, PAGE, HENDRIX)**..Purple haze - Little wing - Layla - After midnight - Black dog - Rock n' roll - Stairway to heaven
- ☐ **METALLICA**..Fade to black - Master of puppets - The thing that should not be - Sanitarium - Battery
- ☐ **MOSH MANIA(ANTHRAX,MEGADETH METALLICA, FATE'S WARNING)** Peace sells but who's buying - No more Mr. Nice Guy - Anti-social - One - Through different eyes
- ☐ **OZZY'S HITMEN (ZAKK WYLDE, RANDY RHOADS, JAKE E LEE)**..Miracle man - Breakin' all the rules - Diary of a madman - Rock'n roll rebel - Crazy babies - Secret loser - Mr. Crowley
- ☐ **POISON**..Talk dirty to me - I won't forget you - I want action - Fallen angel - Cry tough - Every rose has its thorn - Nothing but a good time
- ☐ **RANDY RHOADS**..Crazy train - You can't kill rock & roll - Over the mountain - Satos Believer - Flying high again - I don't know - Dee
- ☐ **SCORPIONS**..Bad boys running wild - No one like you - Blackout - Rock you like a hurricane - Big city nights - Rhythm of love - I'm leaving you
- ☐ **WHITESNAKE**. Still of the night - Is this love - Here I go again - Give me all your love tonight - Slide it in - Love ain't no stranger - Straight for the heart
- ☐ **STEVE VAI**..Goin' crazy - Yankee rose - Shy boy - Tobacco road - Hot dog and a shake - Just like paradise - Stand up
- ☐ **EDDIE VAN HALEN**..Panama - Hot for teacher- Ain't talkin' 'bout love - Eruption - You really got me - Somebody get me a doctor -Running with the devil - Jamie's crying
- ☐ **EDDIE VAN HALEN II**..Unchained- Drop dead legs- 5150 - Best of both worlds - Atomic punk - I'm the one - On fire
- ☐ **VIVIAN CAMPBELL**..Holy diver - Last in line - Rainbow in the dark - Stand up and shout - We rock - Don't talk to strangers- Hungry for heaven - Rock 'n roll children
- ☐ **WARREN DEMARTINI**..Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **WHITELION/EUROPE**..When the children cry- Wait - Tell me - All you need is rock and roll - The final countdown - Superstitious - Rock the night
- ☐ **WINGER /WHITELION**..Madalaine - Hungry -Seventeen - Hangin' on - Little fighter - Radar love
- ☐ **YNGWIE MALMSTEEN**..You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell

NEW SELECTIONS

- ☐ **TESLA**- Modern Day Cowboy- Hang tough- Heaven's trail - EZ come EZ go - Edison's medicine - Freedom slaves
- ☐ **METALLICA II** - Four hoursemen - Seek & destory - Am I evil ?- Ride the lightning
- ☐ **METALLICA III** - Enter sandman - The unforgiven - Through the never - Nothing else matters
- ☐ **VAN HALEN III** - Hang em high - cradle will rock - In a simple rhyme - Everbody wants some - Cathedral - Beat it - Jump
- ☐ **VAN HALEN IV** - Spanish fly - Women in love - Dance the night away - Beautiful girls - Meanstreet - Ice cream man
- ☐ **VAN HALEN V** - Summer nights - Top of the world - Poundcake - Runaround - Black-n-blue - 316 - Source of infection
- ☐ **S RAY VAUGHN** - Crossfire - Tightrope - Leave my little girl alone - Wall of denial - Riviera of paradise - Love me darlin'
- ☐ **S RAY VAUGHN II** - Texas flood - Pride & joy - Couldn't stand the weather - Cold shot - Tin pan alley - Willie the wimp
- ☐ **JIMMY PAGE** - Babe I'm gonna leave you - You shook me - Whole lotta love - Moby dick - Living loving maid - Misty mountain hop
- ☐ **JIMMY PAGE II** - Immigrant song - Rain song - Since I've been loving you - The ocean - No quarter - Bron-Yaur
- ☐ **SKID ROW** - Monkey business - Slave to the grind - Quicksand Jesus - In a darkened room -The threat - Wasted time
- ☐ **AEROSMITH** - Walk this way - Dream on - Same old song and dance -Dude looks like a lady - Back in the saddle - Love in an elevator
- ☐ **ZZ TOP** - Gimme all your lovin - Lagrange - Beer drinkers & hell raisers -Sharp dressed man -Tush - Heard it on the x - Legs
- ☐ **BOSTON** - Don't look back - Longtime - Smokin' - Foreplay -Piece of mind - Rock-n-roll band
- ☐ **EXTREME** - Pornograffitti - Hole hearted - He-man woman hater - Decadence dance - Lil jack horny - Get the funk out - More than words
- ☐ **SATRIANI/VAI** - Surfing with the alien - Always with me always with you - Satch's boogie - The audience is listening - Fool for your lovin'

VIDEOS

$29.00 Each

- ☐ **SKID ROW** - I Remember You, 18 & Life, Youth Gone Wild
- ☐ **MOTLEY CRUE** - Girls, Girls, Girls ; Wild Side, Dr. Feelgood
- ☐ **GEORGE LYNCH** - Alone Again, Wicked Sensation, In My Dreams
- ☐ **GEORGE LYNCH 2** - Burning Like A Flame, Turn On The Action, Unchain The Night
- ☐ **GEORGE LYNCH 3** - Dream Warriors, Heaven sent , Tooth And Nail
- ☐ **RANDY RHOADS** - Crazy Train, Flying High Again, Over The Mountain
- ☐ **WHITE LION** - Wait, Love Don't Come Easy, Little Fighter
- ☐ **MEGADEATH** - Hangar 18, Holy Wars, Peace Sells..But Who's Buying?
- ☐ **STEVE VAI** - Yankee Rose, Goin' Crazy, The Audience Is Listening
- ☐ **STEVIE RAY VAUGHN** - Crossfire, Texas Flood, Willie The Wimp

POWER PLAY SYSTEM ™

SOLO THEORY: Solo in any key over any chord changes. Tim Lake takes you through the entire Modal System. You'll learn what works & what doesn't. Then learn techniques from the masters. Packed with riffs in the styles of Van Halen, Lynch, Metallica, Randy Rhoads & more. 11 OZ
60 minute video & book ..**$ 24.00** ☐

METAL RHYTHMS: Break out of the three chord rut. Take your rhythm playing to new heights. You'll learn hundreds of new chords. Learn rhythm progressions in the styles of Van Halen, Randy Rhoads, Whitesnake, Queensrhyche, Motley Crue, Metallica, Megadeth & more. 11 OZ
60 minute video & book...**$ 22.00** ☐

POWER TRACKS: Full band rhythms to solo over from blues to thrash. Quickly improve your playing. 9 OZ
60 minute audio ...**$ 9.00** ☐

Special

ORDER
SOLO THEORY & METAL RHYTHMS
and receive Power Tracks **FREE** ! 30 OZ ☐
SAVE ... **$ 9.00** **COMPLETE PACKAGE . . $ 46.00**

NOW OFFERING DIGITECH/DOD AT BLOWOUT PRICES.
CALL OR WRITE FOR FREE CATALOG.

GSP-21 PRO Best guitar signal/processor/preamp around!!! Presets designed by Vai, Lynch, Vitto, Bob Bradshaw & many more. Every effect imaginable. Includes foot controller.
20 bit VLSI processor. 96 OZ
LIST $799.95 ☐ **SALE $644.77**

☐ **GSP-7** Guitar Signal/Processor/preamp, 22 effects. 64 factory presets, 64 user definable. Great for recording or playing live. 96 OZ
LIST $499.95 **SALE $399.97**

FX 56B SUPER AMERICAN METAL Tight low end, brilliant highs, sustains for days, level, bass,presence, and distortion let you custom tailor any sound. 48 OZ
LIST $89.95 ☐ **SALE $57.77**

FX-59 THRASH MASTER Over the edge distortion. For raging speed freaks who only live for hyper-speed solos. 48 OZ
LIST $89.95 ☐ **SALE $64.77**

C.O.D. AND CREDIT CARD ORDERLINE (702) 323-1989
A 1.00 Processing Fee will be added to your C.O.D. or credit card order.

VISA MasterCard AMERICAN EXPRESS Card

ALL PAYMENTS IN U.S. FUNDS ONLY.

GPM 8-92

Make check or money order Payable To: LEARN TO BURN, P.O. BOX 5726, RENO, NV 89513

Add item weights to determine shipping cost and enter in space marked **TOTAL SHIPPING.**

Weight/Shipping Cost

Up to 8 OZ	2.50
8.5 to 11 OZ	3.00
11.5 to 16 OZ	3.50
16.5 to 32 OZ	4.00
32.5 to 48 OZ	5.00
48.5 to 64 OZ	6.00

Each Item marked with wt.
Orders exceeding 64 OZ. inside US add $ 10.00

Alaska/Hawaii/P.Rico add **$ 3.00**
Canada/Mexico add **$ 5.00**
Europe add **$ 7.00**
All Other Countries add **$ 9.00**

In the U.K. call 0222-344-183
Livewire Distribution

Orders exceeding 64 OZ outside US please call (702) 323-1989 or write for correct shipping charges

NAME _____
First Last Age

ADDRESS _____
Street Apt #

_____
City State Zip Code

PHONE NUMBER ( ) _____
Area Code **PLEASE PRINT (Check boxes for selection, send entire page)**

Foreign Orders: We ship US AIRMAIL provided correct shipping costs are included
(All applicable sales taxes are included.) Money orders are processed immediately. There is a two week wait for checks.

This instructional package is for educational purposes only and makes no claim of participation or endorsement by any of the artists listed.

__# **Audio Lessons x $ 19.00 = $** _____ **WT** __ **OZ**
Each Audio Lesson 8 OZ
__# **Video Lessons x $ 29.00 = $** _____ **WT** __ **OZ**
Each Video Lesson 11 OZ
Item _____ **at $** _____ **WT** __ **OZ**
Item _____ **at $** _____ **WT** __ **OZ**
Item _____ **at $** _____ **WT** __ **OZ**
Item _____ **at $** _____ **WT** __ **OZ**
Subtotal $ _____ **WT TOTAL** ____ **OZ**

Add Shipping For Total Weight $ _____
All Orders Handling $ 3.00
Total Amount Enclosed $ _____

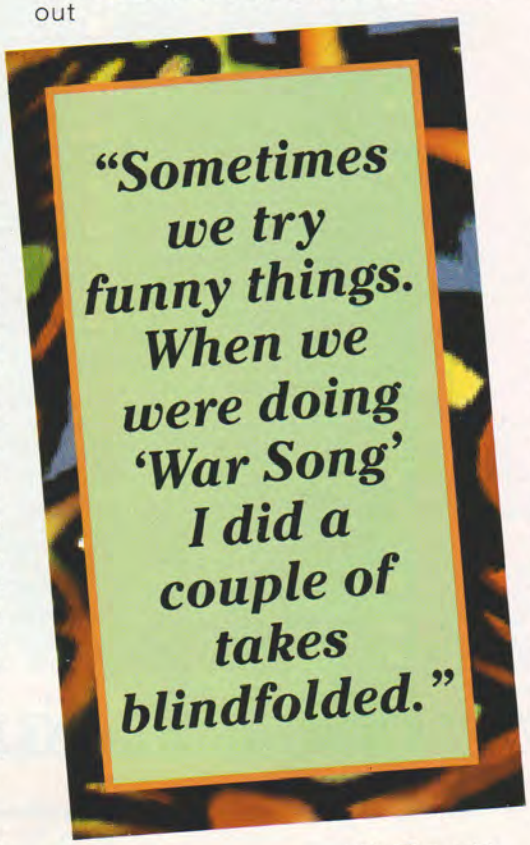
ears. We've always made an effort, not just myself but everyone I've been involved with, we've all made an effort to reach each time to do something that is different and unique to the song, regardless of how it might shine on us. That's the true thing where you have to give yourself to the song. By the end of the record, your head is going to be totally spun around from the fact that after 'The Extremist,' I left it there. The next song you're going to hear is a whole different set of things."

"WAR"

"It's a take on the thousands of years of war in what was originally called the Orient; some call it the Middle East. There's a mystical attachment to aggression over there. It's a difficult thing for the western mind to figure out because friends and enemies are constantly changing roles. It was written after the tour and right before I went to Bearsville. I started writing the song just as tensions were breaking out in Iraq. I zoned in on that vibration of not just the war but the fact that it's been going on there for a very long time. I thought about the images that I'd been exposed to and tried to come up with the musical equivalent to desert, to endless time stretching out, to aggression, to sadness beyond sadness. Grief. And the perspective of men, women and children in the whole thing. The way that it manifests itself is the part where it sounds like vocals, like screaming. It's the women of the village standing on the hills doing that thing with their tongues as the men go off to war. The verses are the explanation of what's leading up to that. That's why there is a tension and a bit of sadness as well. Meanwhile the rhythm section is pumping along. Marching. Endless marching across the desert. Time marching on. It's the riff of war. It's I IV V in a way. I was careful. It's not Phrygian and it's not Phrygian Dominant. I didn't play a third in any of those melodies based off of the E♭, B♭ and A♭. We are tuned down a half step. That was that part of the element. The high notes are screaming. The battle is the solo section where it gets single-minded. No chords, just bass, guitar and drums playing this riff. The solo is being four different personalities. The idea was not to come in like a fighter pilot with a machine gun. I was trying to vibe on the intent and forget about the musique concrete element of war. I wanted to save that till the very end, where I wanted the feeling to be where you are floating over the desert and there is the carnage and wreckage of the millenium. Nuclear sunset. That's why it falls apart in the end with no time and all those different elements."

"CRYING"

"It's a song about loss, and how when you're crying and thinking about it, you think you have control over it and then you don't. I wrote this on keyboards. Do you ever have the feeling when you are weeping about something and something comes over you? Naturally a man says he can't cry. He was mustering courage. The courageous wiping of the tears is the major sections of it. The minor key refrains were 'No, you haven't finished crying.' You realize it isn't over, it hasn't all come out yet. The middle section is a mixed-up bowl of metaphysical yearnings and questions. When I first did the recording of it, I thought it was too much to lay on people. When I play this song with live musicians, I really get lost in it. In all honesty, Andy was focusing on getting the drums. The assistant engineer set me up with the Zoom because it was no big deal. As soon as the song started, my eyes were closed and I was gone."



"RUBINA'S BLUE SKY HAPPINESS"

"There's that Copland thing. This song rests on that. The introduction comes back as the outro with simply a different bass line. The beginning is a riff working with 5ths, 6ths, and 4ths with B in the bass. Then those same notes, with E in the bass, turn out being 3rds, 2nds and roots at the end of the song. I always thought Aaron Copland for that particular thing because I was looking for a big expanse kind of feeling. I was also trying to get the main melody to be like a bunch of guys were playing right in front of you with acoustic instruments. And when the solo comes, suddenly the electric band comes in with drums awash in cavernous reverb. At the end of the song it all dries up, and all of a sudden the acoustic players are back on. I could never figure out how to put all the meanings of the song into one title. There was so much meaning to it. I had written it while I was on tour and missing Rubina (his wife). I was just thinking about her personality."

SURFING SONGS

"In my mind, any song up there at about 160 beats per minute and chugs along is what I call a surfing song. I called them surfing songs before I had written 'Surfing with the Alien.' I was in a band called the Squares. We had several songs that were like that. We always thought of it as our '80s version of surf tunes. Listen to the surf tunes of the early '60s and the guitar was really out front; it was a riff and a little solo and a rave up. It was just a groove. It wasn't filled with modulations and clever things or tempo changes, like a pop tune. It wasn't dark and message-written like a heavy rock song. The first surf song I committed to tape, 'Talk to Me,' was on that first EP that I did, which is out of print. I took part of that song and stuck it on 'Back to Shalabal.' I've got a book with more surf songs than anyone would ever want to hear. I like playing them but I realize you can't put six of them on a record. You'd go bananas. I like to see if I can come up with new ones all the time and I like to put one or two on a record, like 'Summer Song.'"

"SUMMER SONG"

"The original demo was complete down to the first notes of the opening last solo. The challenge on this one is, it should sound like a lot of fun, so it has to have a looseness to it. It can't sound like a melody that is so structured that you can't imagine anyone smiling while they are playing it. Then of course you skirt that line: am I jamming or am I playing a melody? I thought this song is the epitome of dancing on that fine line. It is the loosest chorus I've ever written. It's sort of a 'Lady Madonna' rock 'n'roll line that is somewhat less rock 'n' roll. It's really a shuffle line, a stride piano kind of sound. I didn't want the melody in the chorus section to be as lyrical as the verse. I wanted the impact of the rhythm

Continued on page 122

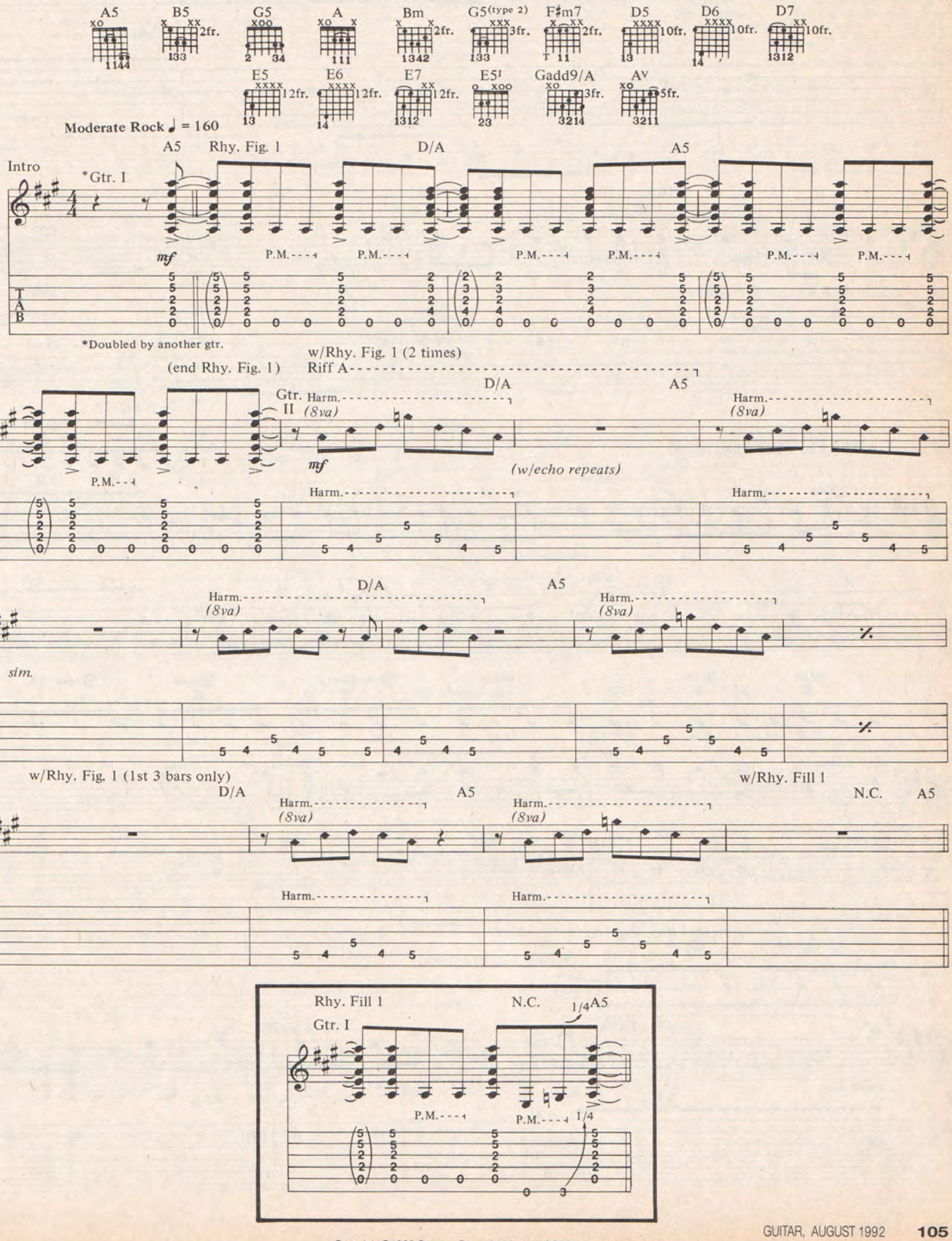
Tablature Explanation page 36

SUMMER SONG

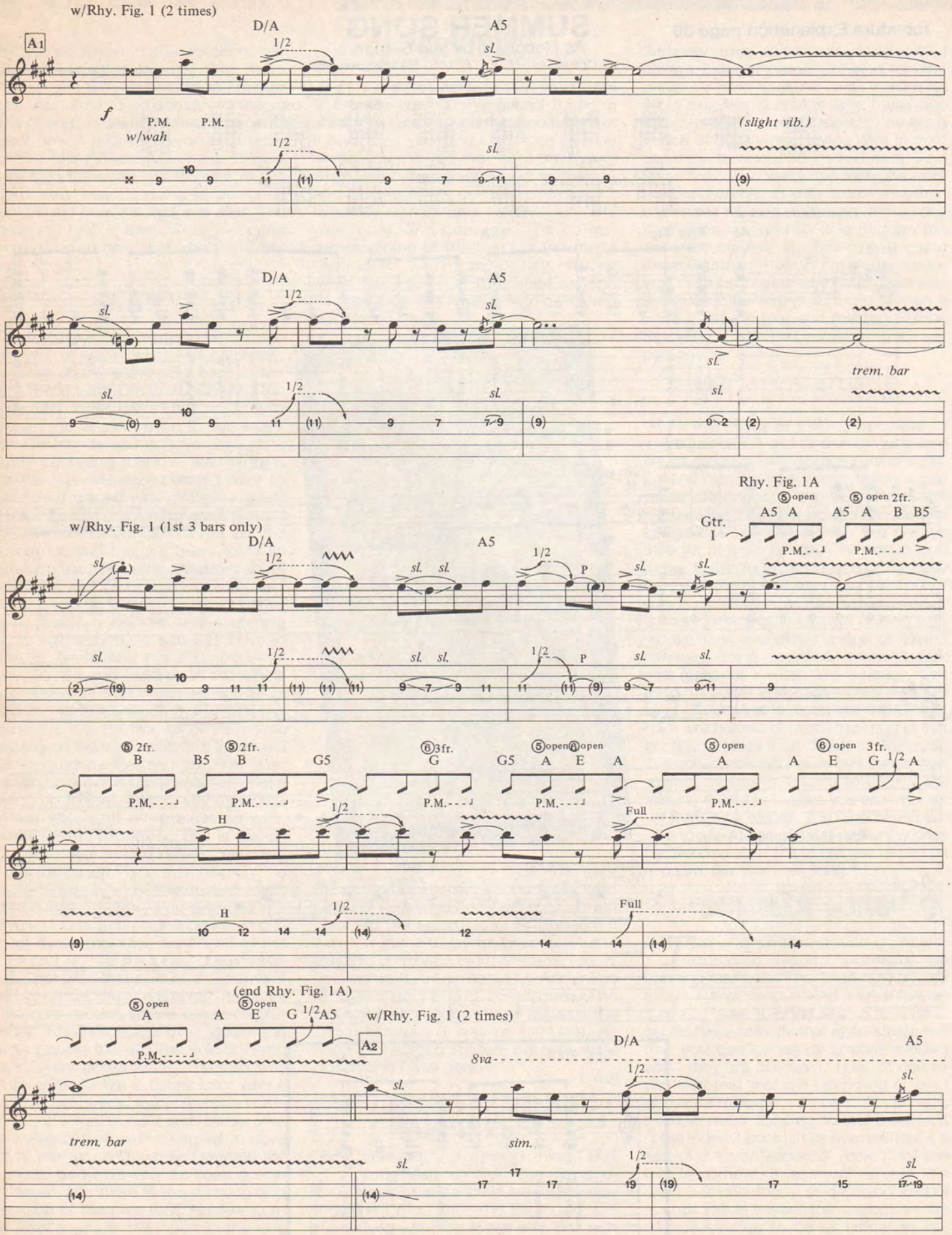
As Recorded by Joe Satriani

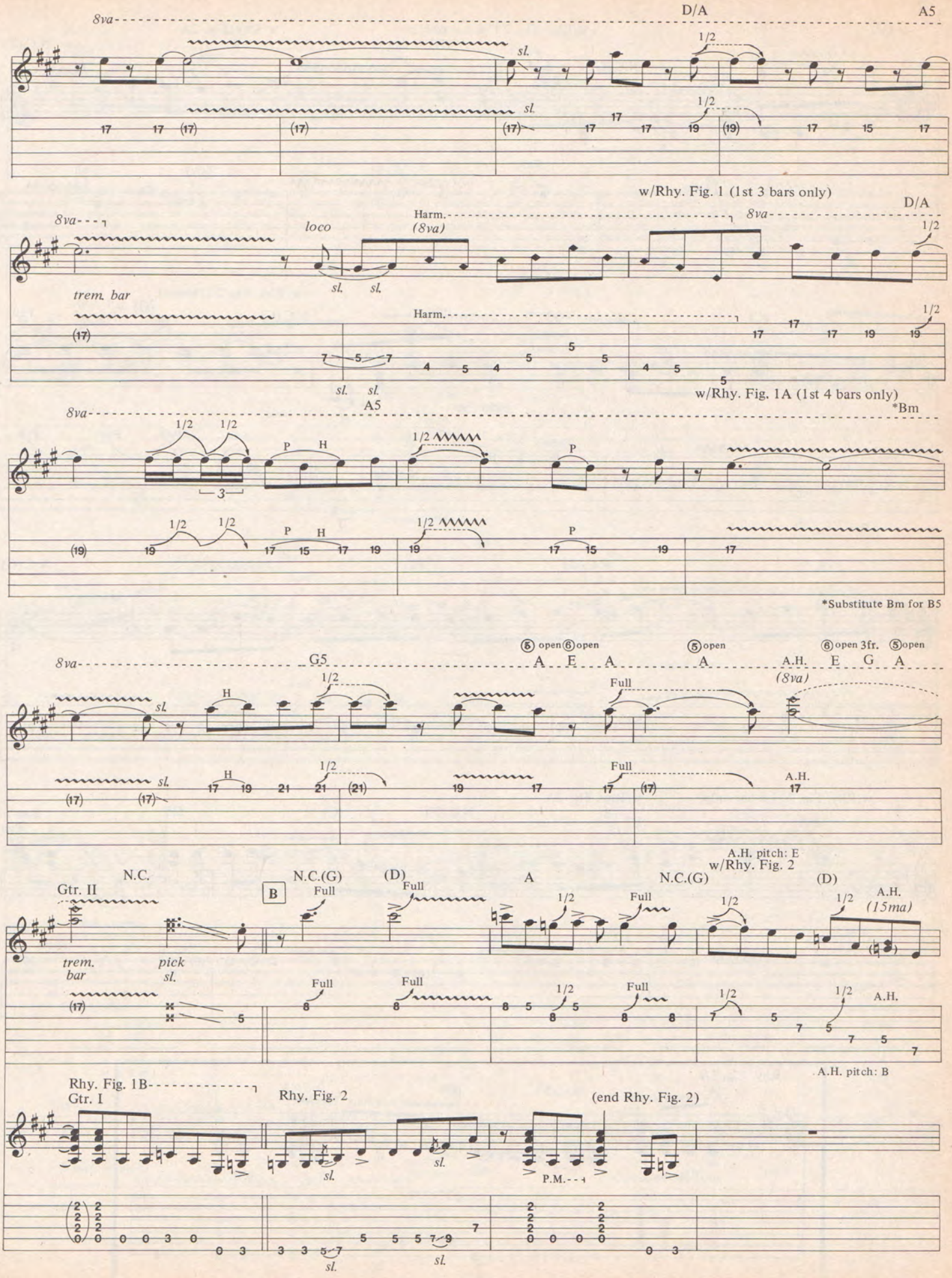
(From the album THE EXTREMIST/Relativity Records)

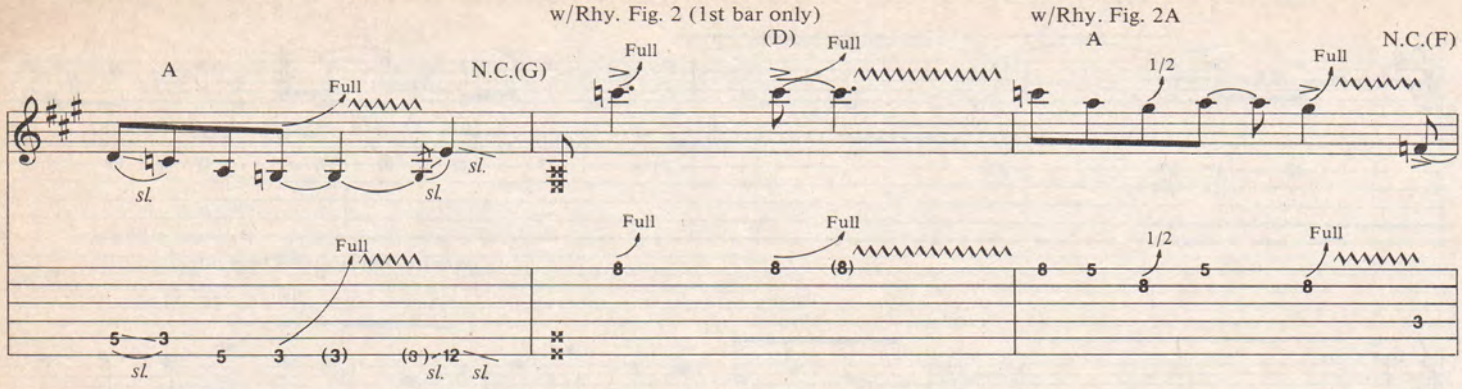
Music by Joe Satriani

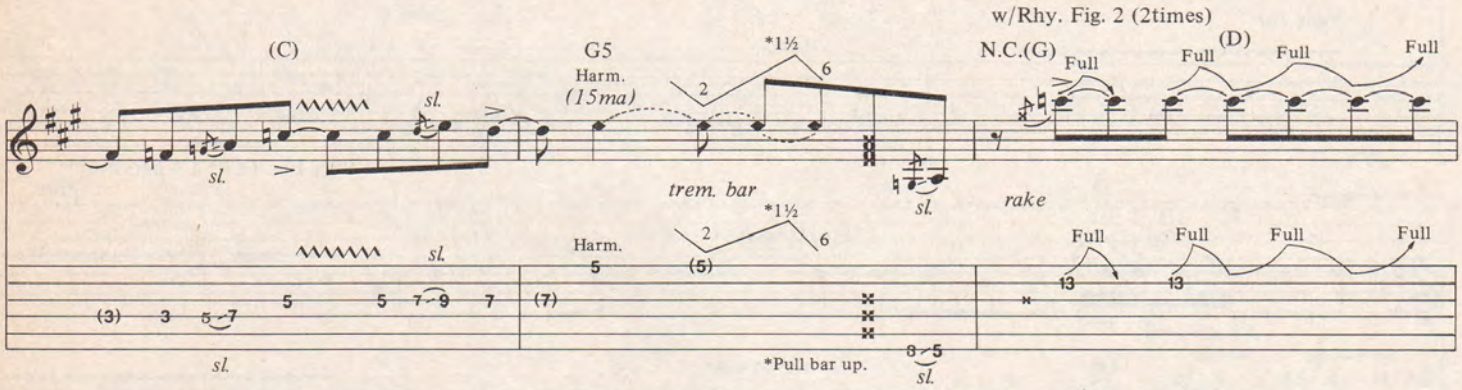


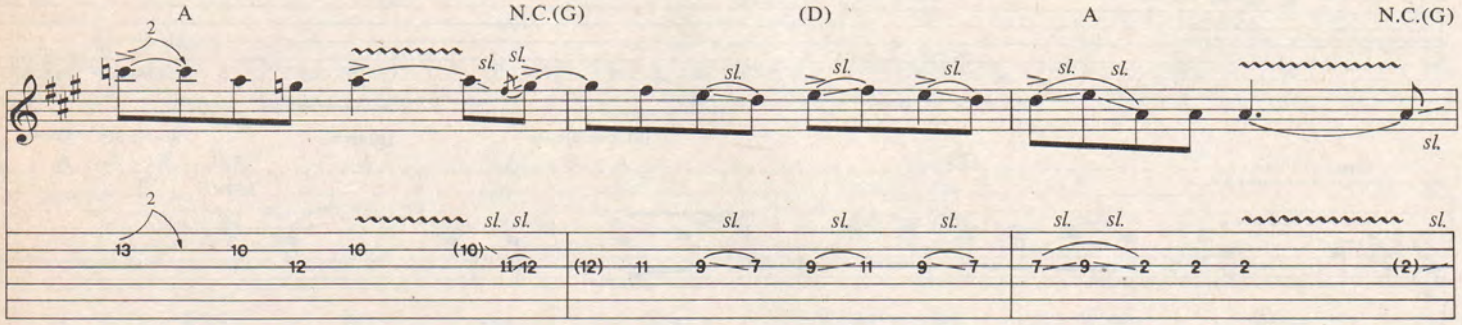
Copyright©1992 Strange Beautiful Music (ASCAP)
International Copyright Secured All Rights Reserved Used by Permission of Cherry Lane Music Company, Inc.

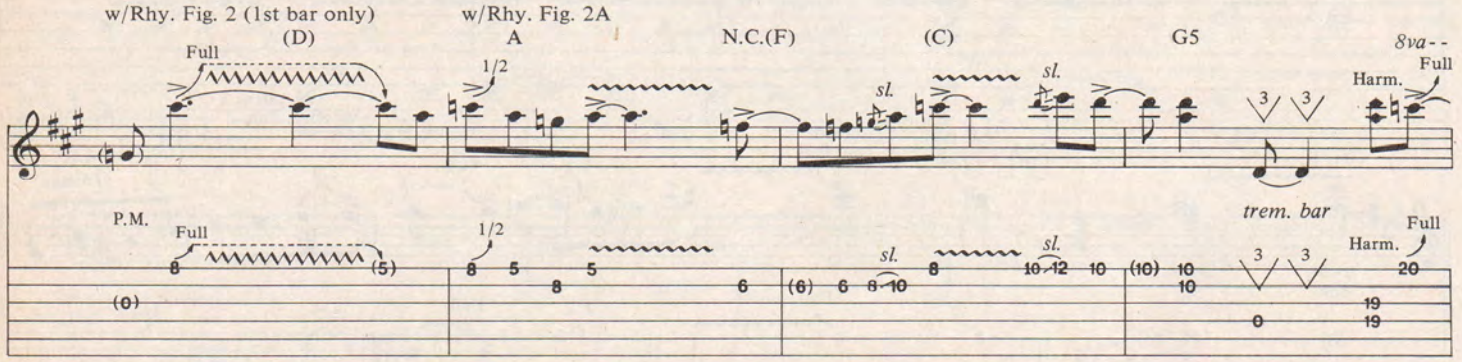

w/Rhy. Fig. 1 (2 times)
A1
D/A
A5
1/2
sl.
f
P.M.
w/wah
(slight vib.)
trem. bar
w/Rhy. Fig. 1 (1st 3 bars only)
Rhy. Fig. 1A
Gtr. I
⑤ open
⑤ open 2fr.
A5 A
A5 A B B5
P.M.
⑤ 2fr.
B
B5
⑤ 2fr.
B
G5
⑥ 3fr.
G
G5
⑤ open ⑥ open
A E A
⑤ open
A
A E
⑥ open 3fr.
G 1/2 A
H
Full
(end Rhy. Fig. 1A)
⑤ open
A
A
⑤ open
E
G 1/2 A5
w/Rhy. Fig. 1 (2 times)
A2
8va
sim.

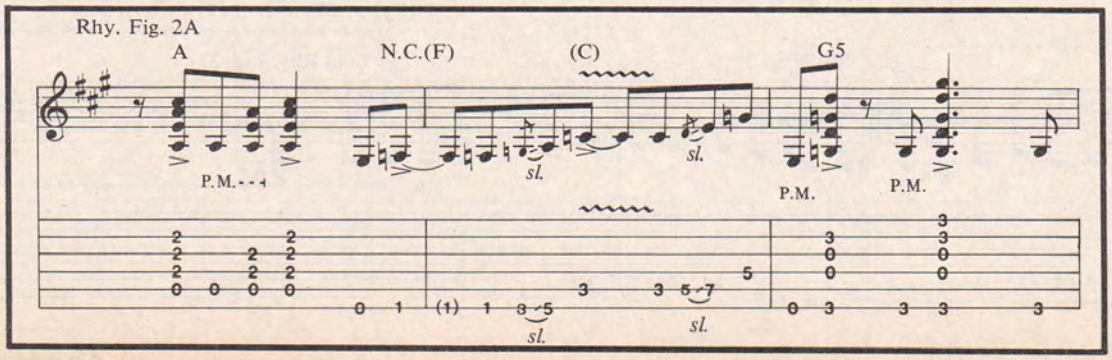

8va
D/A
A5
sl.
1/2
w/Rhy. Fig. 1 (1st 3 bars only)
loco
Harm.
(8va)
trem. bar
w/Rhy. Fig. 1A (1st 4 bars only)
*Bm
P
H
*Substitute Bm for B5
G5
open open
open
open 3fr. open
A.H.
Full
A.H. pitch: E
w/Rhy. Fig. 2
N.C.
Gtr. II
N.C.(G)
(D)
B
pick
(15ma)
A.H. pitch: B
Rhy. Fig. 1B
Gtr. I
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M.

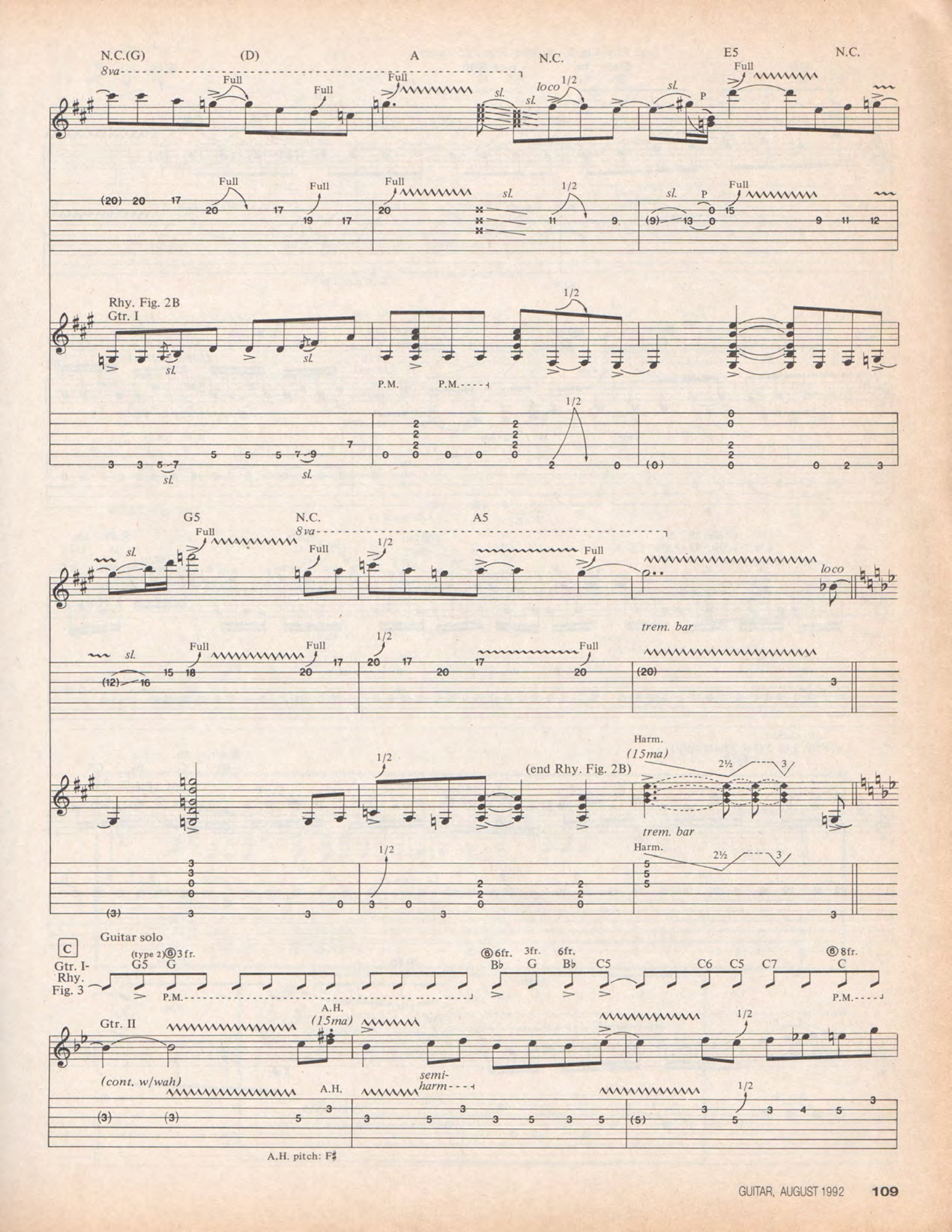

w/Rhy. Fig. 2 (1st bar only)
w/Rhy. Fig. 2A
A
N.C.(G)
(D)
A
N.C.(F)
Full
1/2
sl.


w/Rhy. Fig. 2 (2times)
(C)
G5
Harm.
(15ma)
*1½
N.C.(G)
(D)
Full
trem. bar
rake
*Pull bar up.
sl.


A
N.C.(G)
(D)
A
N.C.(G)
sl.


w/Rhy. Fig. 2 (1st bar only)
w/Rhy. Fig. 2A
(D)
A
N.C.(F)
(C)
G5
8va
Full
Harm.
P.M.
1/2
trem. bar
sl.


Rhy. Fig. 2A
A
N.C.(F)
(C)
G5
P.M.
sl.


N.C.(G)
(D)
A
N.C.
E5
N.C.
8va
Full
sl.
loco
1/2
P
Rhy. Fig. 2B
Gtr. I
P.M.
G5
A5
trem. bar
(end Rhy. Fig. 2B)
Harm.
(15ma)
2½
3
C
Guitar solo
Gtr. I-
Rhy.
Fig. 3
(type 2) ⑥ 3 fr.
G5 G
⑥ 6fr. 3fr. 6fr.
B♭ G B♭ C5
C6 C5 C7
⑧ 8fr.
C
Gtr. II
A.H.
(15ma)
(cont. w/wah)
semi-
harm
A.H. pitch: F♯

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2 times)

C7 ⑥8fr. C C7 ⑥6fr. B♭ 3fr. G (type 2) G5 ⑧3fr. G ⑥6fr. B♭ 3fr. G 6fr. B♭ C5

P.M. sl. Full Full Full Full A.H. (15ma) Full Full Full

semi-harm. sl. Full Full Full Full A.H. Full Full Full

A.H. pitch: D

C6 C5 C7 ⑧8fr. C C7 ⑧8fr. C ⑥6fr. B♭ 3fr. G A.H. (15ma) G5 ⑥3fr. G A.H. (15ma) A.H. (15ma)

sl. sl. P Full H trem. bar sl. A.H. A.H. A.H.

A.H. pitch: D

A.H. (15ma) ⑥6fr. B♭ 3fr. G 6fr. B♭ C5 C6 C5 C7 ⑧8fr. C C7 ⑧8fr. C C7 ⑥6fr. B♭ 3fr. G

A.H.

w/Rhy. Fig. 3 (1st 3 bars only)

A.H. pitch: D

8va G5 ⑥3fr. G ⑥6fr. B♭ 3fr. G 6fr. B♭ C5

8va C6 C5 C7 ⑥8fr. C C7 ⑥8fr. C C6 C7 ⑥open E F♯m7

P.M. Full loco sl. trem. bar

w/Rhy. Fig. 4

F♯5 N.C. Am7 A5

trem. bar

*Depress bar before sounding note.

F♯m7 w/Rhy. Fig. 4 (1st 2 bars only) F♯5 N.C. Am7

w/Rhy. Fig. 4A

8va A5 N.C. loco

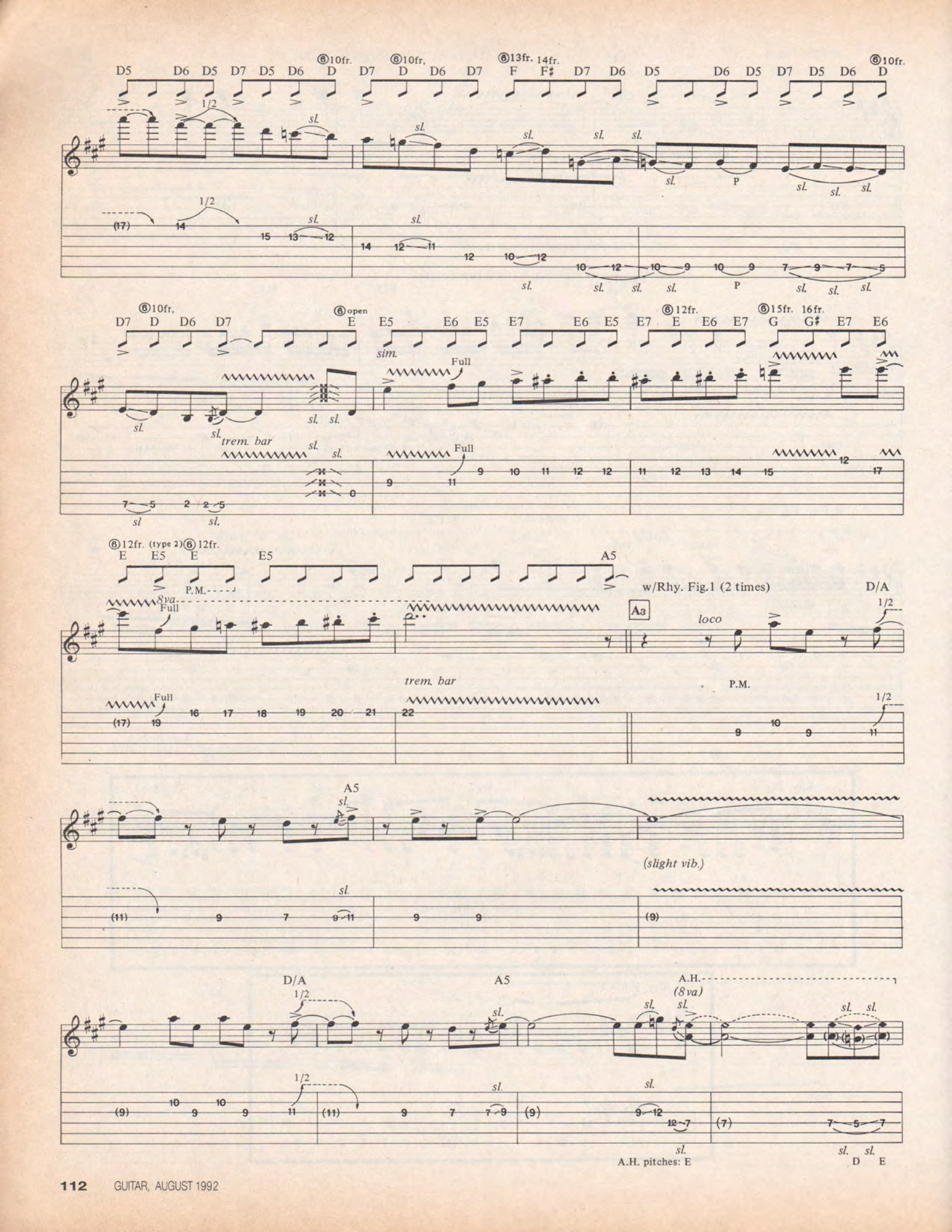
Rhy. Fig. 4

F♯5 N.C. Am7 A5 F♯m7

P.M.

Rhy. Fig. 4A

A5 N.C.


⑥10fr.
⑥10fr,
⑥13fr. 14fr.
⑥open
⑥12fr.
⑥15fr. 16fr.
⑥12fr. (type 2)⑥12fr.
sim.
Full
trem. bar
P.M.
8va
w/Rhy. Fig.1 (2 times)
A3
loco
D/A
A5
(slight vib.)
A.H.
(8va)
A.H. pitches: E

w/Rhy. Fig. 1 (1st 3 bars only)

D/A A5

1/2 sl. sl. 1/2 sl. sl.

w/Rhy. Fig. 1A (1st 4 bars only)

⑤open A A5 ⑤open A 2fr. B *Bm ⑤ 2fr B B5 ⑤2fr. B G51/2 ⑤open⑥open A E A

H 1/2 Full

*Substitute for B5.

w/Rhy. Fig. 1B

⑤open A ⑥open3fr. A E G A N.C.

sl. H

w/Rhy. Fig. 2 (2 times)

N.C.(G) (D) A N.C.(G)

B2 Full Full 1/2 Full Full

trem. bar

sl. H Full Full 1/2 Full Full

w/Rhy. Fig. 2 (1st bar only) w/Rhy. Fig. 2A

(D) A A.H. (15ma) N.C.(G) (D) A N.C.(F)

1/2 sl. Full Full sl. sl. Full Full 1/2 sl.

1/2 Full A.H. Full P.M. Full Full 1/2 sl.

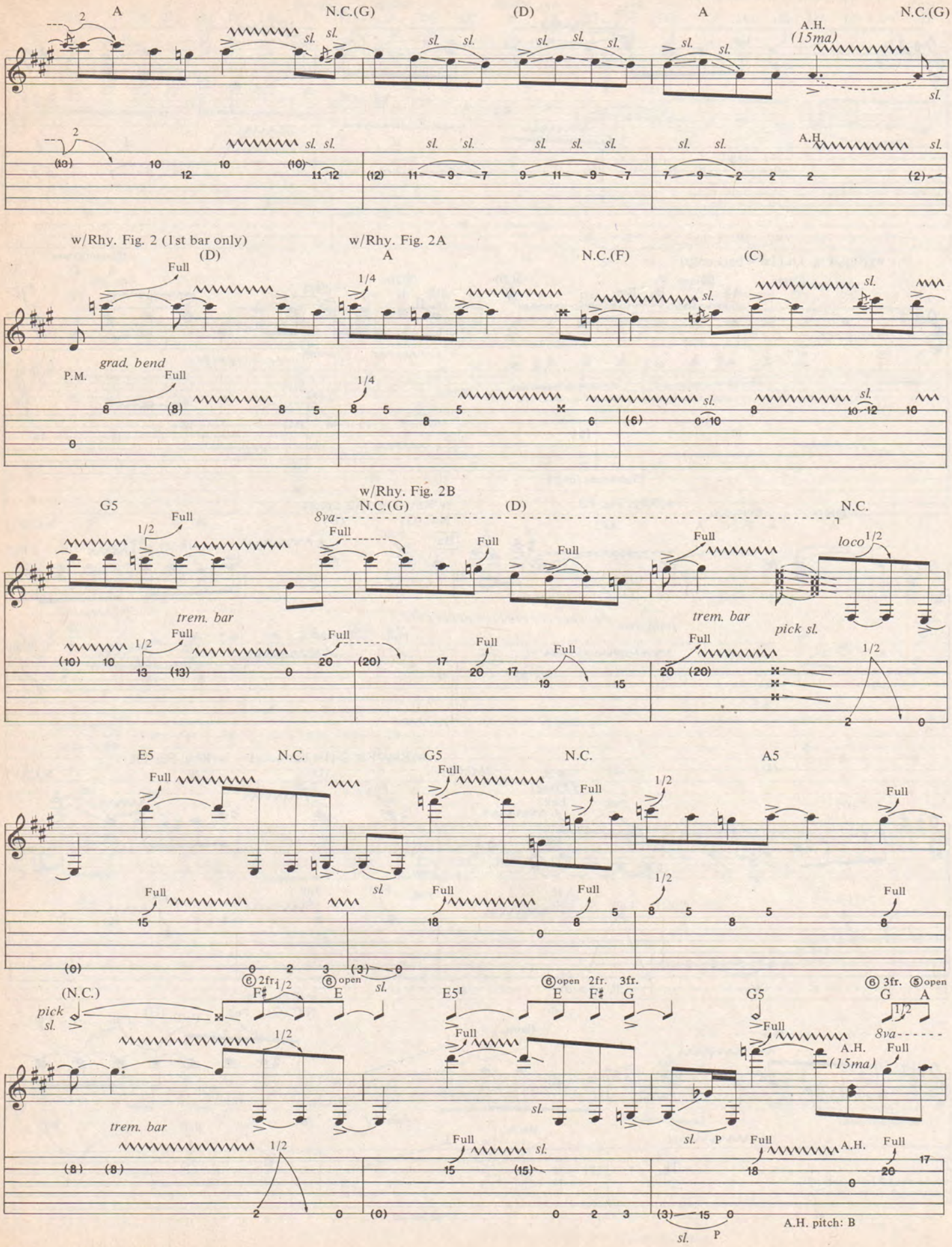
sl. sl. sl. A.H. pitch: D sl. sl.

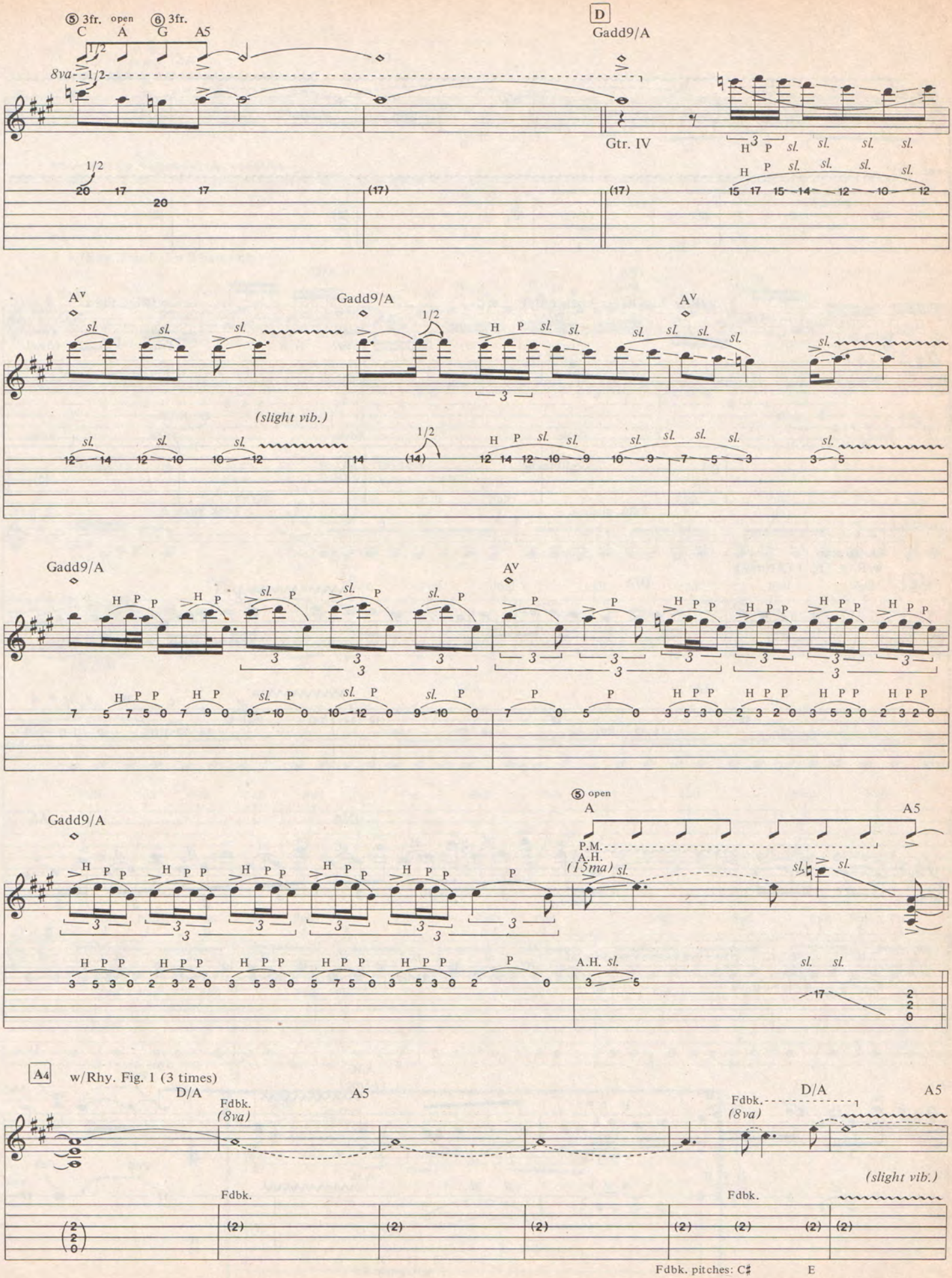
G5

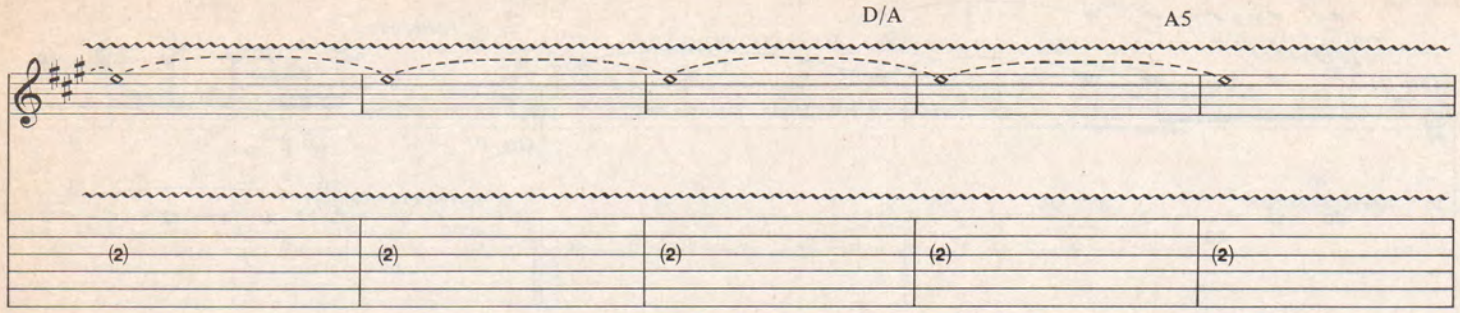
(C) Harm. 1 1½ *1 (slack) w/Rhy. Fig. 2 N.C.(G) Full Full (D) Full Full

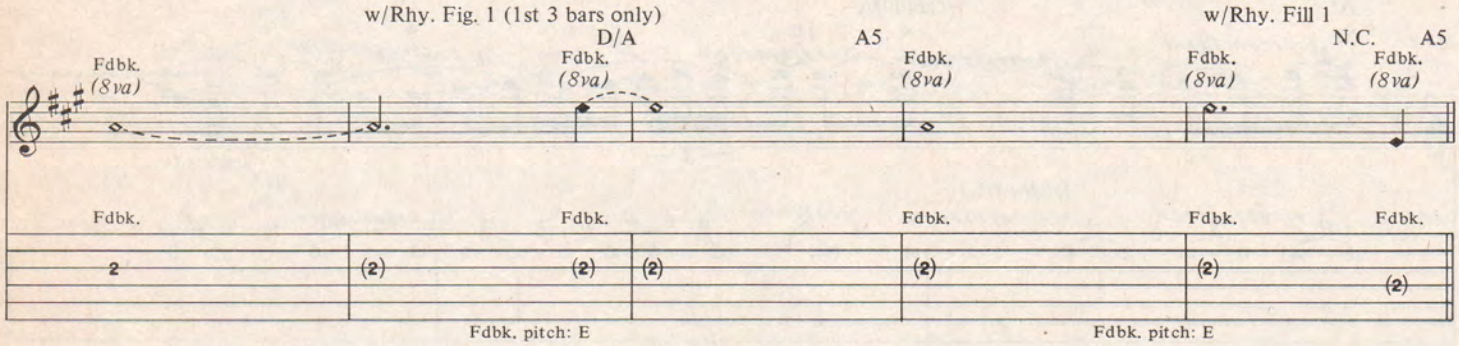
sl. sl. Harm. 1 1½ *1 Full Full Full Full

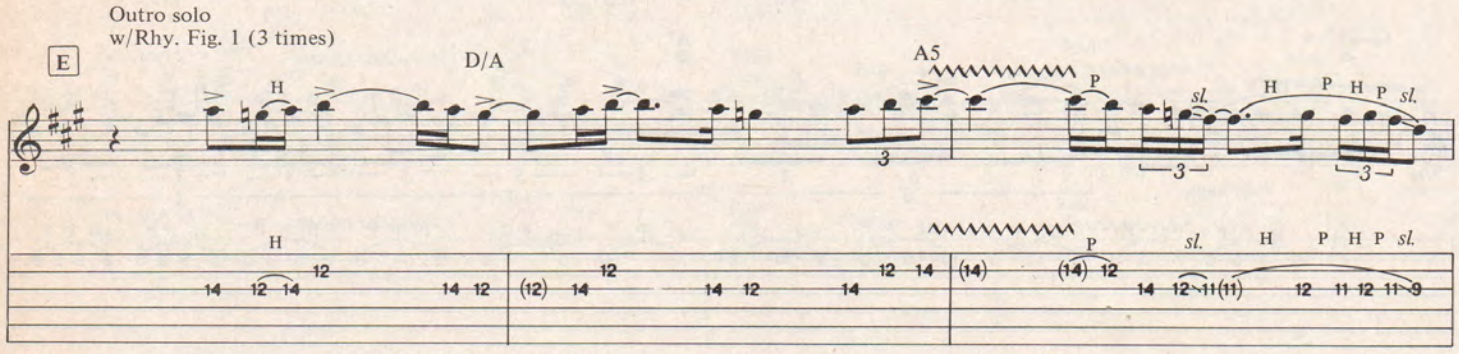
*Pull bar up.

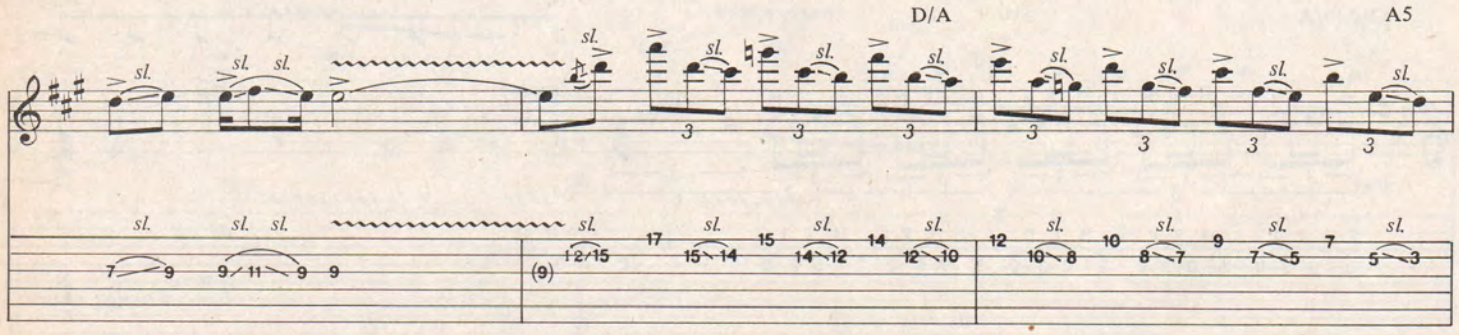

A
N.C.(G)
(D)
A
N.C.(G)
A.H.
(15ma)
sl.
w/Rhy. Fig. 2 (1st bar only)
(D)
w/Rhy. Fig. 2A
A
N.C.(F)
(C)
Full
1/4
grad. bend
P.M.
G5
w/Rhy. Fig. 2B
N.C.(G)
(D)
N.C.
8va
1/2
trem. bar
loco
pick sl.
E5
N.C.
G5
N.C.
A5
(N.C.)
pick sl.
⑥ 2fr.
F♯
⑥ open
E
E5I
⑥ open
2fr.
3fr.
E
F♯
G
G5
⑥ 3fr.
⑤ open
G
A
A.H.
(15ma)
A.H. pitch: B

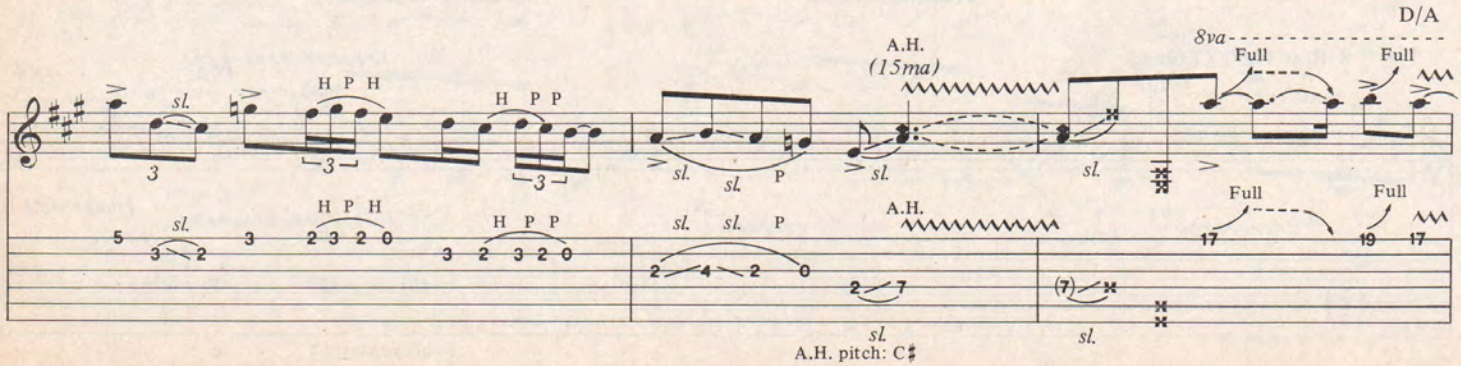

⑤ 3fr. open ⑥ 3fr.
C A G A5
8va
D
Gadd9/A
Gtr. IV
Av
Gadd9/A
(slight vib.)
Gadd9/A
Av
Gadd9/A
⑤ open
A
A5
P.M.
A.H.
(15ma)
A.H.
A4
w/Rhy. Fig. 1 (3 times)
D/A
A5
Fdbk.
(8va)
D/A
A5
(slight vib.)
Fdbk.
Fdbk. pitches: C♯ E

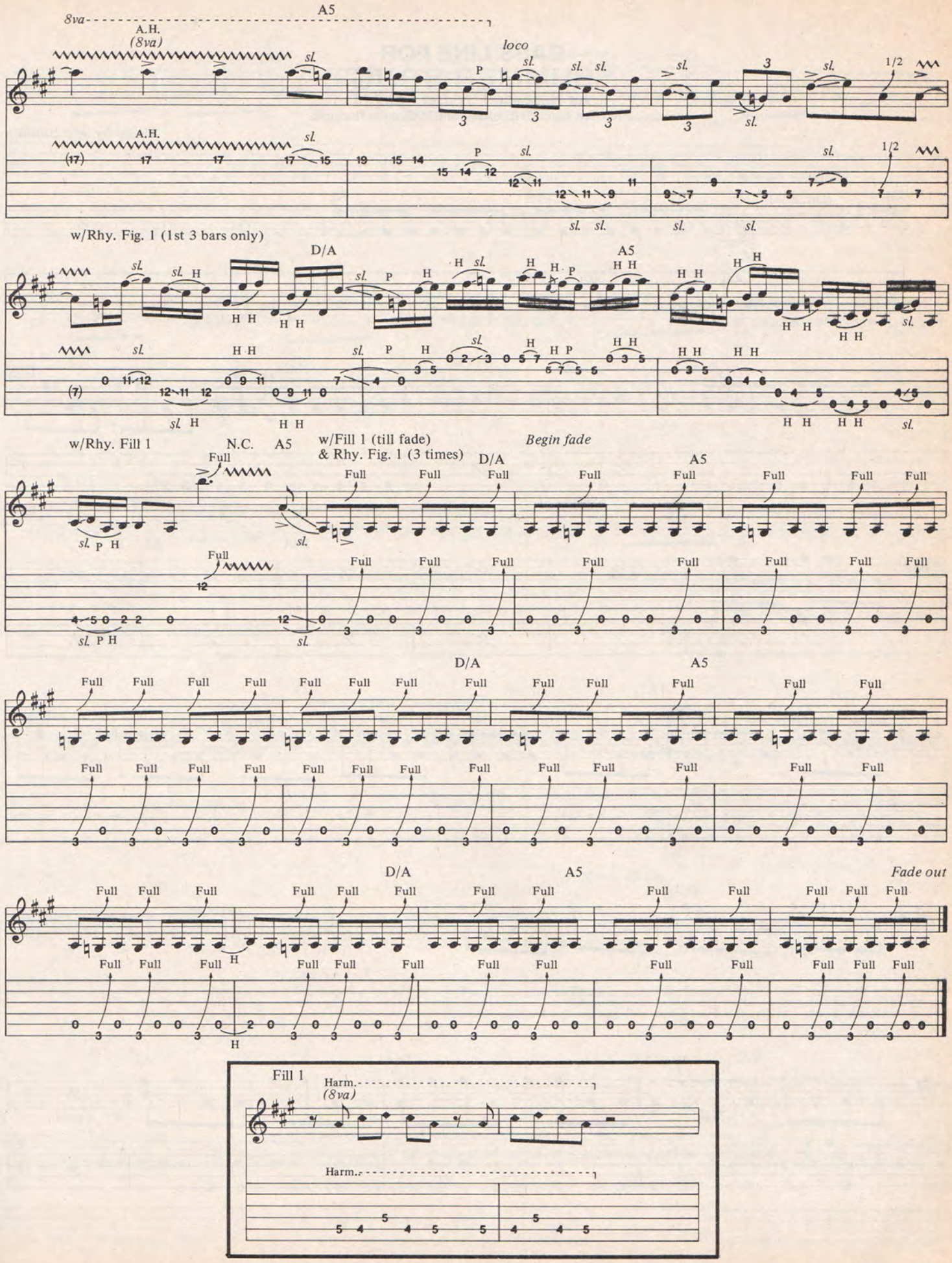

D/A
A5


w/Rhy. Fig. 1 (1st 3 bars only)
D/A
A5
w/Rhy. Fill 1
N.C.
A5
Fdbk.
(8va)
Fdbk.
Fdbk. pitch: E
Fdbk. pitch: E


Outro solo
w/Rhy. Fig. 1 (3 times)
E
D/A
A5


D/A
A5


D/A
8va
A.H.
(15ma)
Full
Full
A.H.
Full
Full
A.H. pitch: C♯

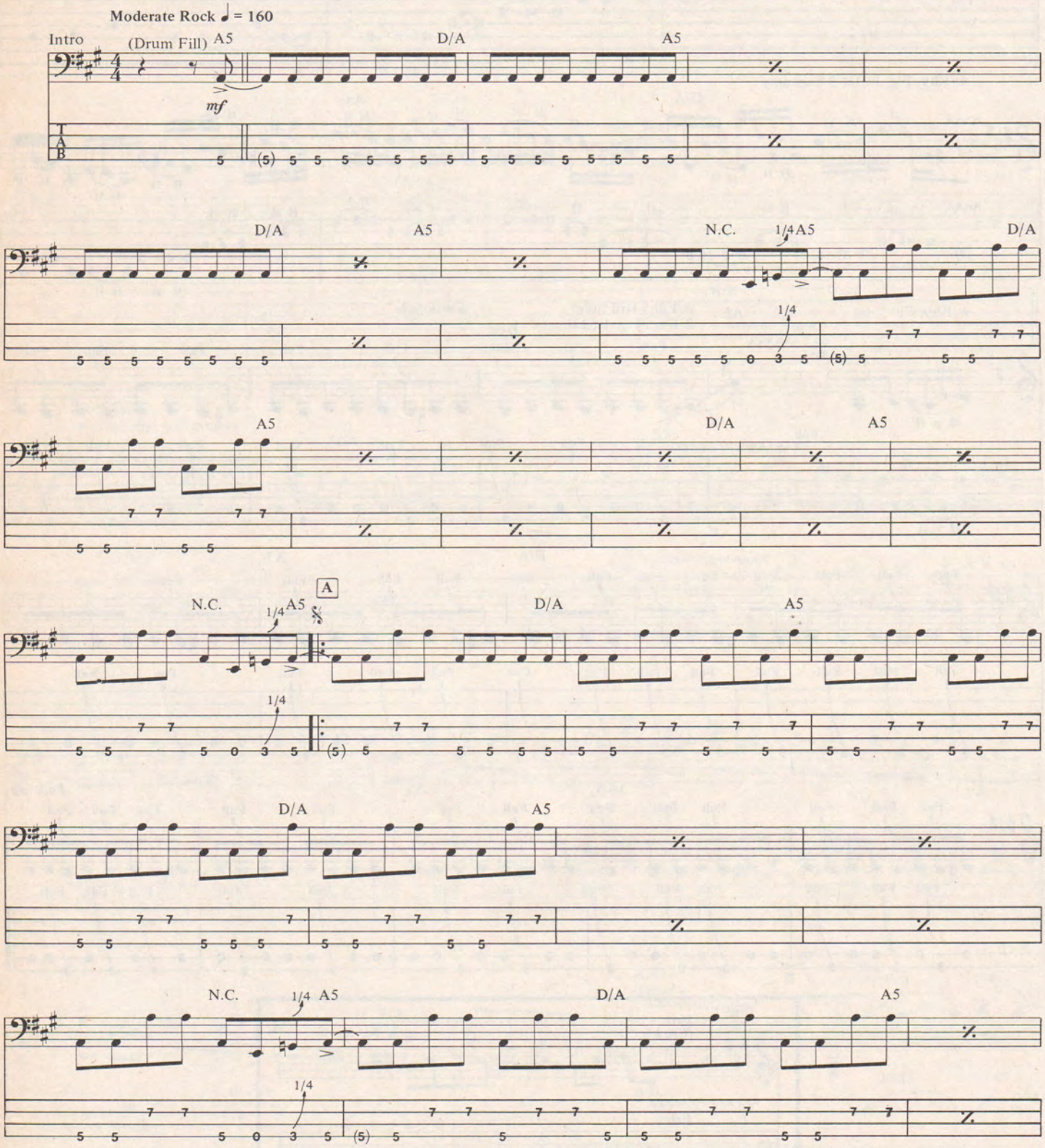

8va
A5
A.H.
(8va)
loco
w/Rhy. Fig. 1 (1st 3 bars only)
D/A
A5
w/Rhy. Fill 1
N.C.
A5
w/Fill 1 (till fade)
& Rhy. Fig. 1 (3 times)
D/A
Begin fade
A5
D/A
A5
D/A
A5
Fade out
Fill 1
Harm.
(8va)
Harm.

BASS LINE FOR
SUMMER SONG

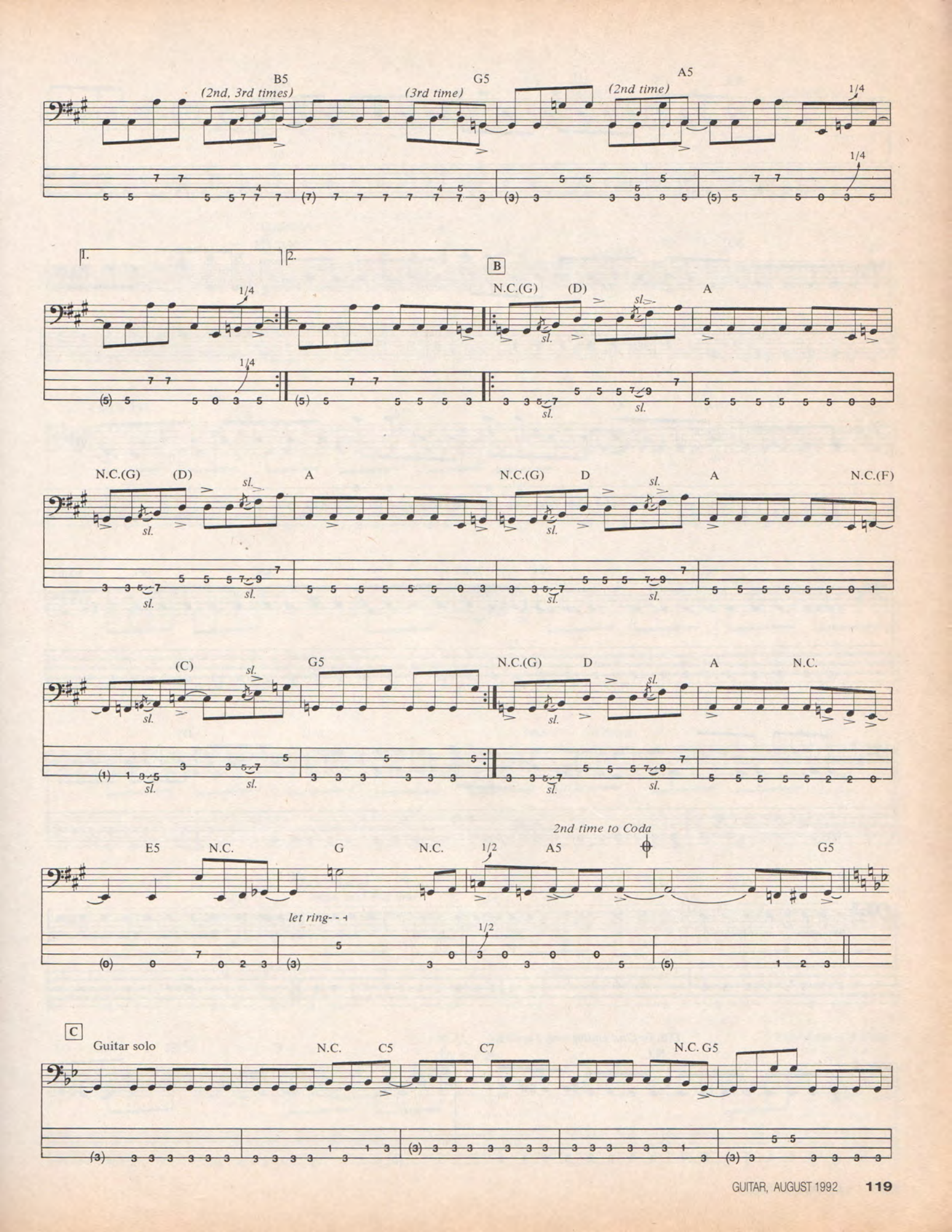
As Recorded by Joe Satriani

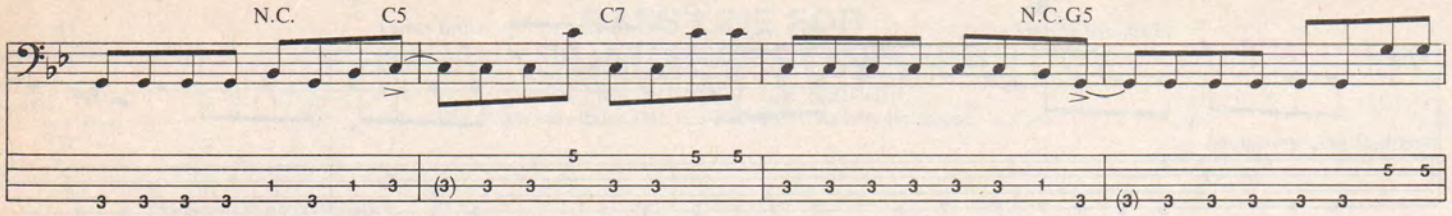
(From the album THE EXTREMIST/Relativity Records)

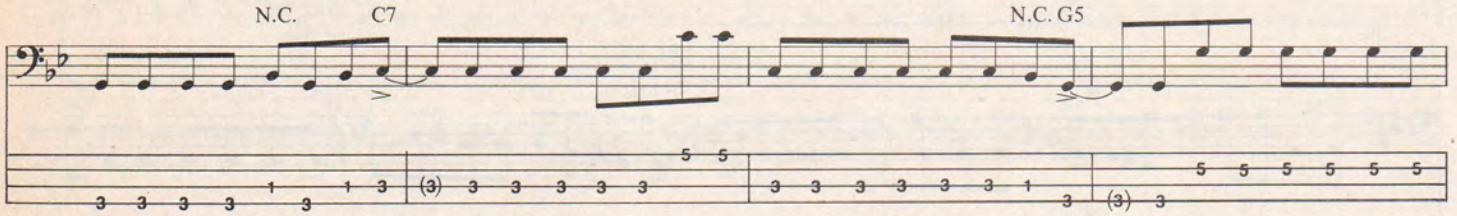
Music by Joe Satriani

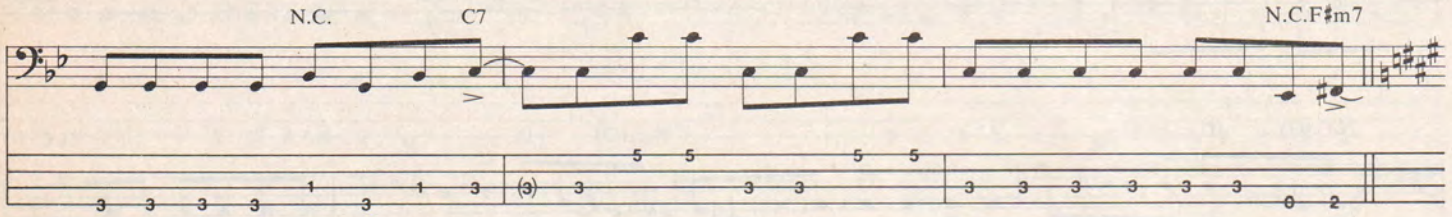


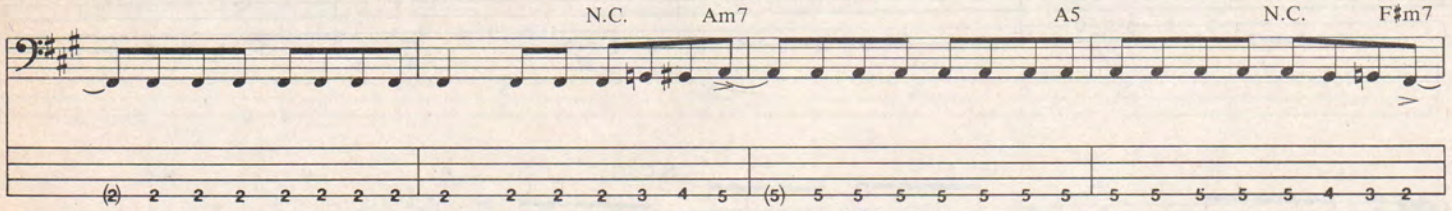
Copyright©1992 Strange Beautiful Music (ASCAP)
International Copyright Secured All Rights Reserved Used by Permission Cherry Lane Music Company, Inc.

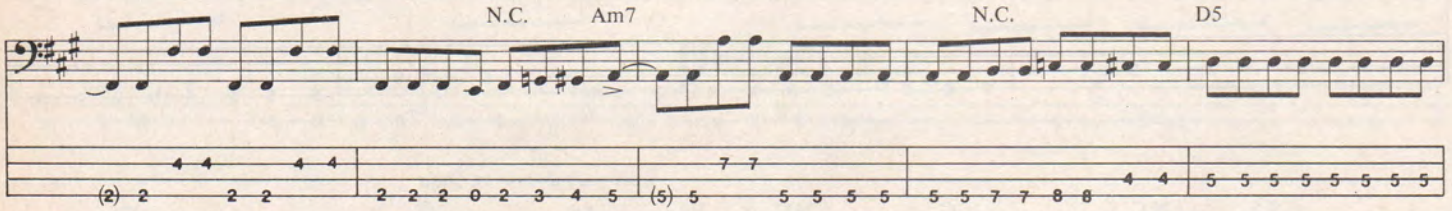

B5
(2nd, 3rd times)
G5
(3rd time)
A5
(2nd time)
1/4
1.
2.
B
N.C.(G)
(D)
A
sl.
N.C.(G)
(D)
A
N.C.(G)
D
A
N.C.(F)
(C)
G5
N.C.(G)
D
A
N.C.
E5
N.C.
G
N.C.
1/2
A5
2nd time to Coda
G5
let ring- - -
C
Guitar solo
N.C.
C5
C7
N.C.
G5

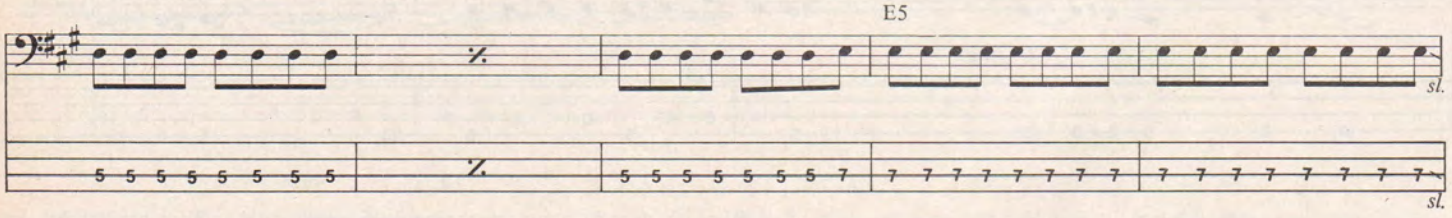

N.C.
C5
C7
N.C.G5

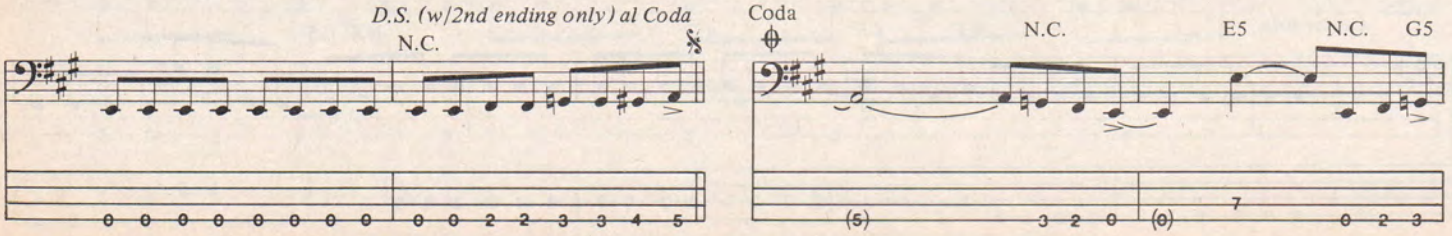

N.C.
C7
N.C. G5

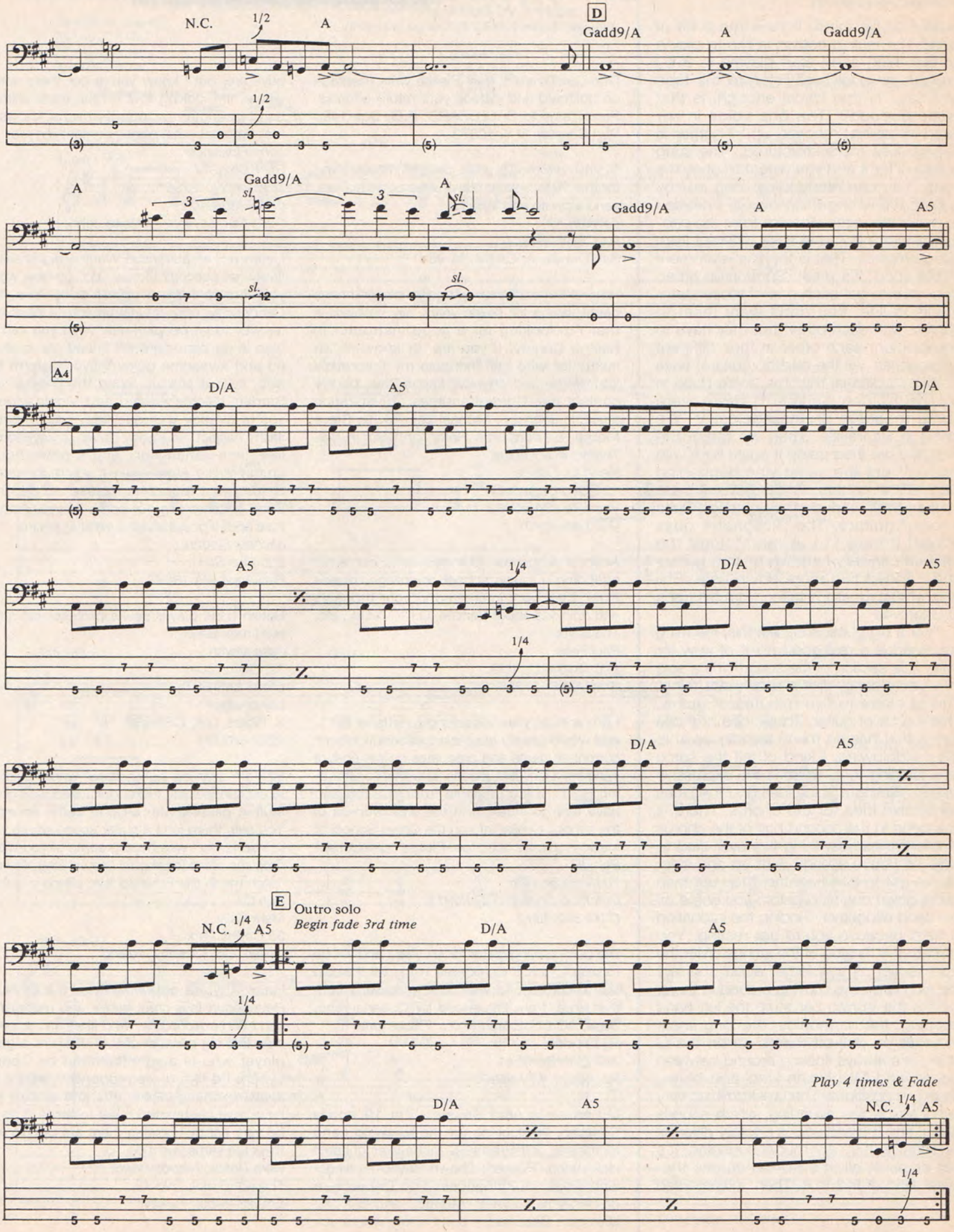

N.C.
C7
N.C.F♯m7


N.C.
Am7
A5
N.C.
F♯m7


N.C.
Am7
N.C.
D5


E5
sl.
sl.


D.S. (w/2nd ending only) al Coda
N.C.
Coda
N.C.
E5
N.C.
G5


N.C.
1/2
A
D
Gadd9/A
A
Gadd9/A
A
Gadd9/A
A
Gadd9/A
A
A5
A4
D/A
A5
D/A
A5
1/4
D/A
A5
1/4
D/A
A5
E
Outro solo
Begin fade 3rd time
N.C.
1/4
A5
D/A
A5
1/4
Play 4 times & Fade
D/A
A5
N.C.
1/4
A5
1/4

Continued from page 104

guitars to be there. It took me a lot of work. The feeling comes in me to play a certain thing and I start playing it. But I have to go back and listen to the tape and say, 'Is that lyrical enough, is that loose enough?' The one voice in my head is saying, 'Loosen up.' Another is saying, 'Get more structured.' The song is asking for it and you've got to obey the song. You can easily kill a song just by playing the wrong thing over it. I needed to make the verse different from the chorus, different from the solo, different from the outro solo. That is the final statement of the song. It's great. Summer is great. You have to get each one of those statements in line. You don't want them to conflict with each other, but they have to complement each other in their different approaches. All the electric guitars, save for two additional rhythms, were done in S.F. with John Cuniberti. There were some machine drums against it. We failed in Bearsville. Then we redid it in S.F. and we tried doing it again here. We couldn't get the same vibe happening with all the guitars. Andy realized there was a ton of work on those tracks. Quite a lot of guitars. The Bissonette guys played it here in L.A. and joined the track. It originally had two rhythm guitars and I added two more down here. Phil Ashley's keyboard is taken from his track at Bearsville.

"For a big guitar song like this, the thing you need is a real good point of view for every little section of the song. If it's a solo in a vocal song, that's a different thing. This is close to five minutes of guitar. That's a lot of guitar. This is one of those songs that has so many techniques in it. It's mindblowing. I kind of felt the same way listening to it. There is the expressive wah simulating a voice idea and the blues pentatonic idea for the chorus. There is one bend in the second half of the chorus that is the hardest thing I've ever tried to play. As you're already bent up one step, you've got to bend another step up, then come down one step before you come off the bend altogether. Finding the intonation is hard because you're not resting. You react to the tension of the strings. With the solo section, if you forget about the fact the wah is always moving around in there, there's the vibrato bar stuff, the left hand bending, the harmonics, the long linear hammer-on pull-off things up on the G string. It's always floating around between Dorian and Mixolydian kind of a blues, changing positions. The breakdown is very lyrical Mixolydian sounding, which sounds Celtic, and the end solo is a totally different personality. It's very modal sounding, it's not blues at all. It's got an across-the-water kind of feel to it. Then, interspersed

Continued on page 143

CALLBOARD

(The Call Board is free. Please write message on postcard and include your return address. Send items to CALLBOARD, P.O. Box 1490 Port Chester, N.Y. 10573

Charisma Records artist, Jellyfish, is searching for the "Right" guitar player. Interested players, send a photo and tape to:
Jellyfish
P.O. Box 884341
San Francisco, CA 94188-4341

HELP!!! I'm a 23-year-old guitar player. I have been playing for seven years. My problem is that I'm looking for a good instructor in Solano County. If you are, or know of, an instructor who can increase my theoretical knowledge and physical capabilities, please contact me. Current sources of inspiration are: Eric Johnson, Michael Lee Firkins, Steve Morse, Edward Van Halen and Steve Vai. Thanks in advance.
Kevin M. Collins
131 Georgetown Dr.
Vacaville, CA 95688
(707) 446-6407

Anyone who has attended or is currently attending a music school or college, please write. I am very interested in your thoughts and opinions about Berklee, G.I.T., A.I.M., etc. Thank you.
Paul Felis
720 Skyline Dr. #19
Dracut, MA 01826

I am a bass player seeking to attend B.I.T. and would greatly appreciate information from current students and graduates on the cost of living in Hollywood, places to live while attending B.I.T., if it's possible to hold a job and have time to study, and the effectiveness of the school. Similar info on the Grove School of Music would be cool, too. Please contact me!!
Ben JR
7315 Herbert Ct.
Colorado Springs, CO 80911
(719) 392-1312

I've been playing guitar for six years and will be moving to the Phoenix area in the fall. I would like to correspond with other musicians from that area. I am influenced by Queensryche, Tesla, AC/DC, Extreme, etc. Please write to:
PJ Labinski
303 27th St NE #1
Rochester, MN 55906

My name is Alan Sessler. I'm 19 and a Christian. I'm looking for the following band members: Jeff Preiss—a mohawker guitarist nicknamed 'Punker'; Shawn Royce—a singer with classical influences; Eric DeLeon—a drummer nicknamed 'Mongo,' and Billy the Unknown Bassman. I don't know where you guys are, but I know you're out there somewhere. I'm looking to form the most ultimate band in human history. If *anyone* knows of their whereabouts, *please* contact me c/o:
John Finasince
Rt. 1 Box 214
Moyock, NC 27985
(919) 435-6403
P.S.: Ask for Alan—write to John.

Listen up, all guitarists! Want a big break to finally get noticed? I know I do. So how would you like to form a guitar duo? Yes, like Cacophony, only...all instrumental!!! What better way to let people know what you can do than to do instrumentals? I need one motivated and awesome guitar slayer to form this duo. If your style is along the lines of Joe Satriani, Richie Kotzen and Vinnie Moore, you're already well qualified. I also need a flashy bassist like Randy Coven, a keyboardist like Jens Johansson, and a powerhouse drummer like Atma Anur. If you're interested or just want more info, please write to me. Send a demo tape of some of your hottest licks and, if possible, also send a picture.
Michael Findon
225 Gus St.
Pen Argyl, PA 18072

British bass player seeks professional/major hard rock band.
Jase Marsh
19, Glyn Collen
CWM LAS EST
Llanbradach
S. Wales, U.K. CF8 3PP
0222 862781

Hi! I am a young Irish guitarist who would like to exchange licks, tricks, guitar info, and guitar stuff in general with anyone in the universe. You see, there isn't a guitar scene where I live in Ireland, so I was hoping some of you would drop me a line (or should I say a lick). You can catch me in the Emerald Isle, a kind of miniature Oz.
Mark Kelly
33 Collins Park
Callan, Co. Kilkenny, Ireland

Help! Anyone out there who thinks Nuno Bettencourt is a great player and musician? I can't find anyone here who likes and appreciates this big guitarist of the '90s. I'm a guitar player who is also influenced by George Lynch. I'd like to correspond to share my ideas, exchange licks, riffs and stuff, if you have a whole-hearted belief in these guys. I'll be very happy knowing there are people who think the same way I do.
Cem Basak, Nispetiyecad.
Ece ap. B blok, No 19
Etiler/Istanbul, Turkey

Tablature Explanation page 36

BACKDOOR ROMEO

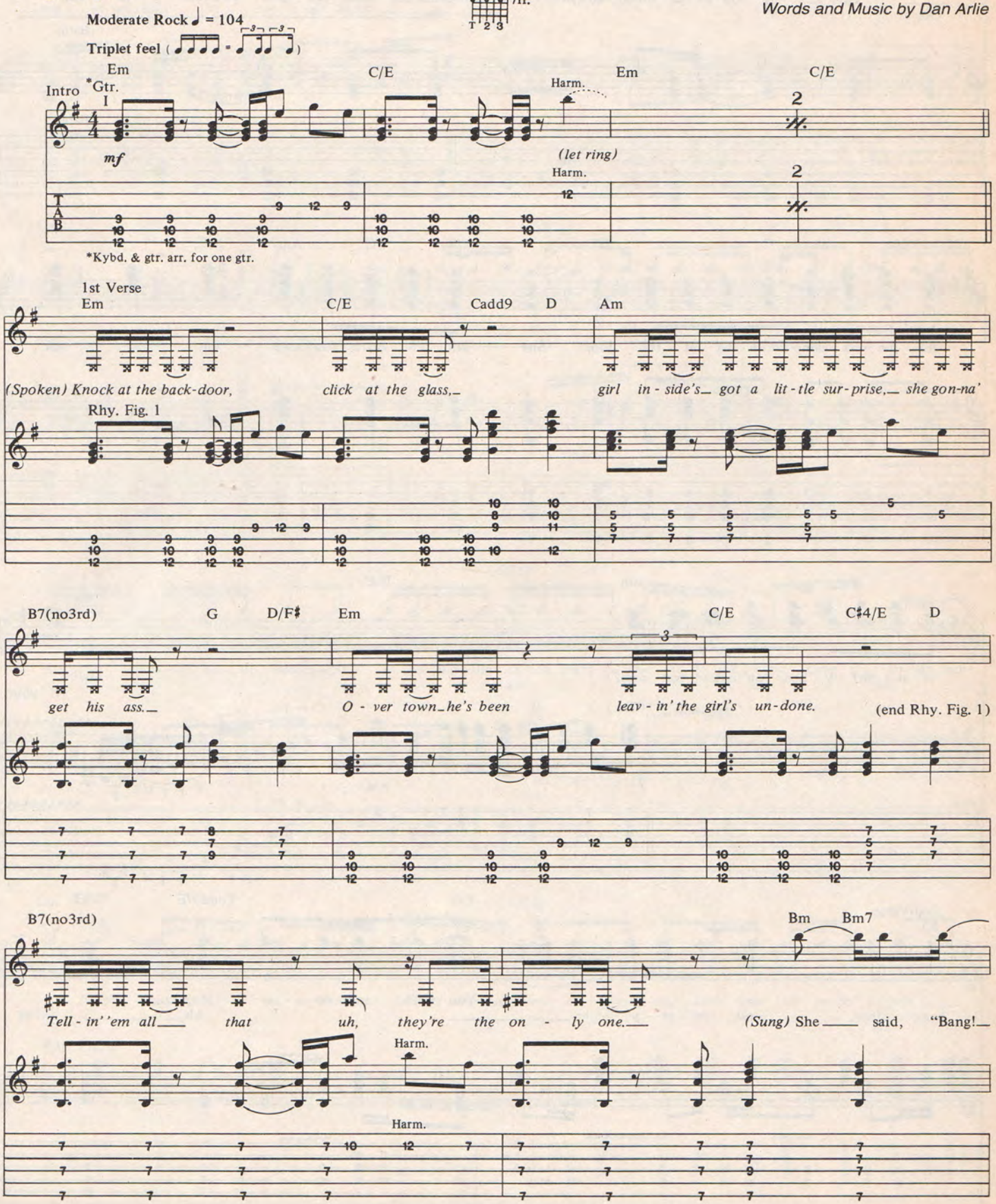
As Recorded by T-Ride

(From the album T-RIDE/Hollywood Records)

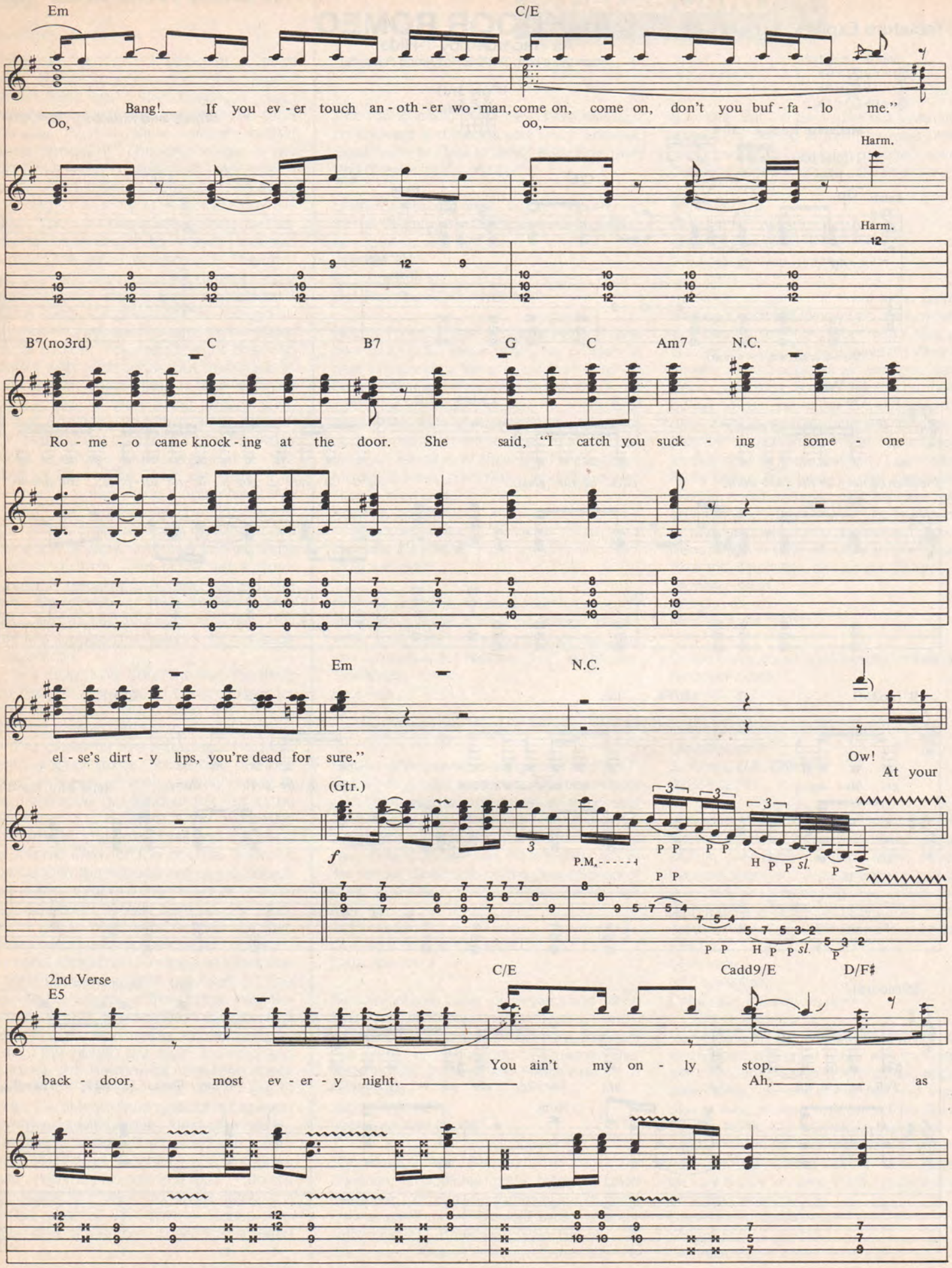
Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

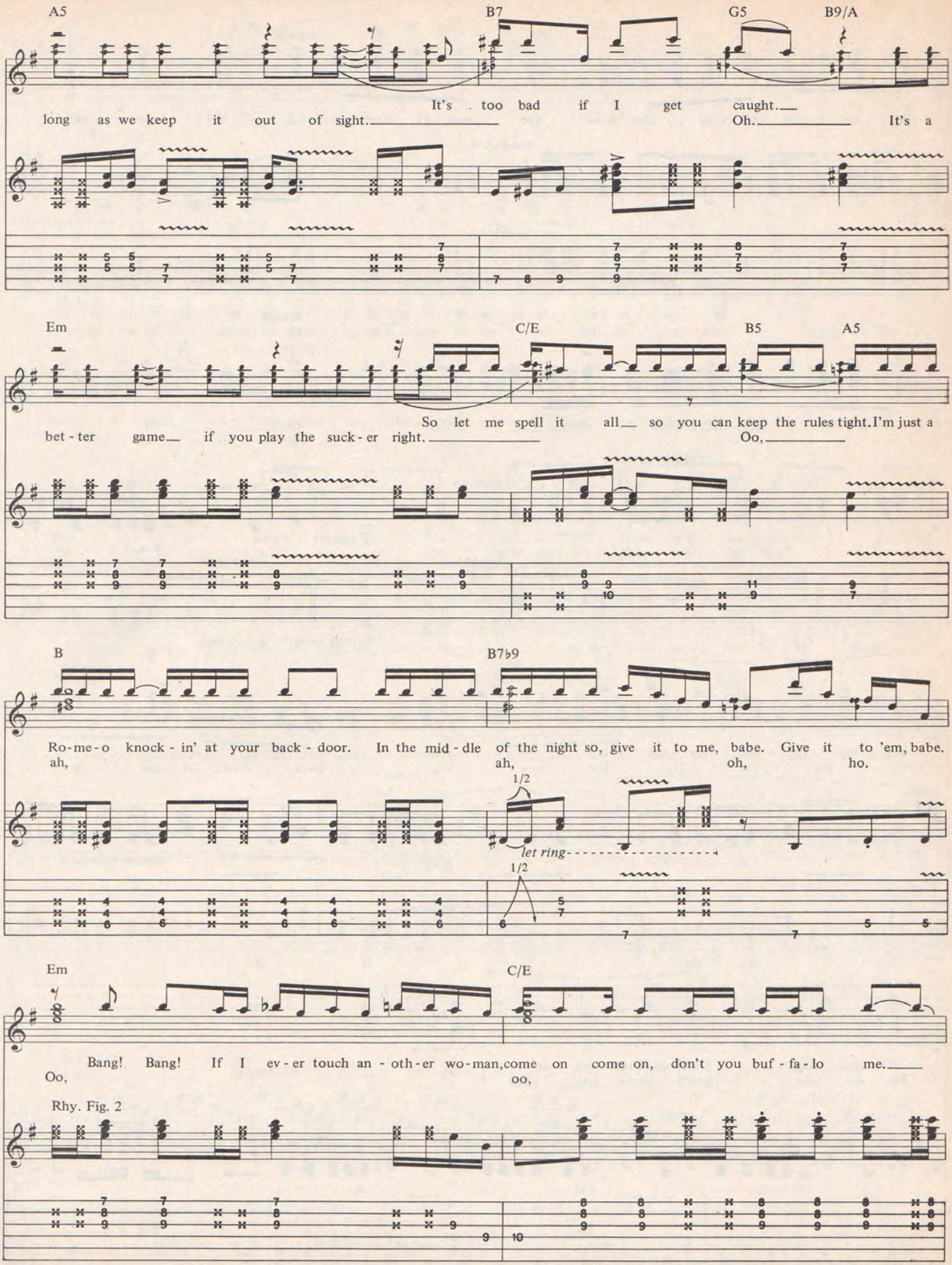
B7(no 3rd)

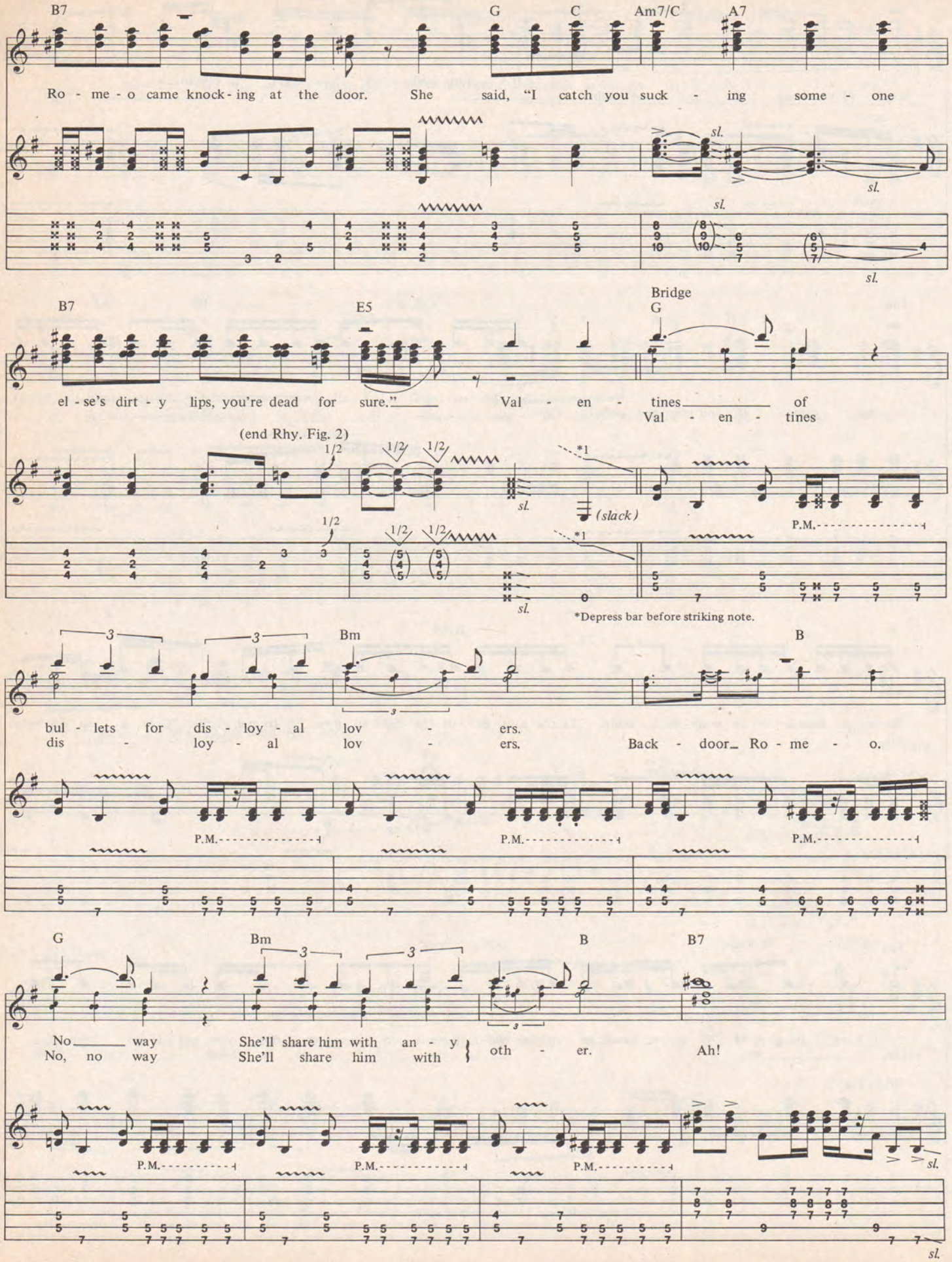
Words and Music by Dan Arlie

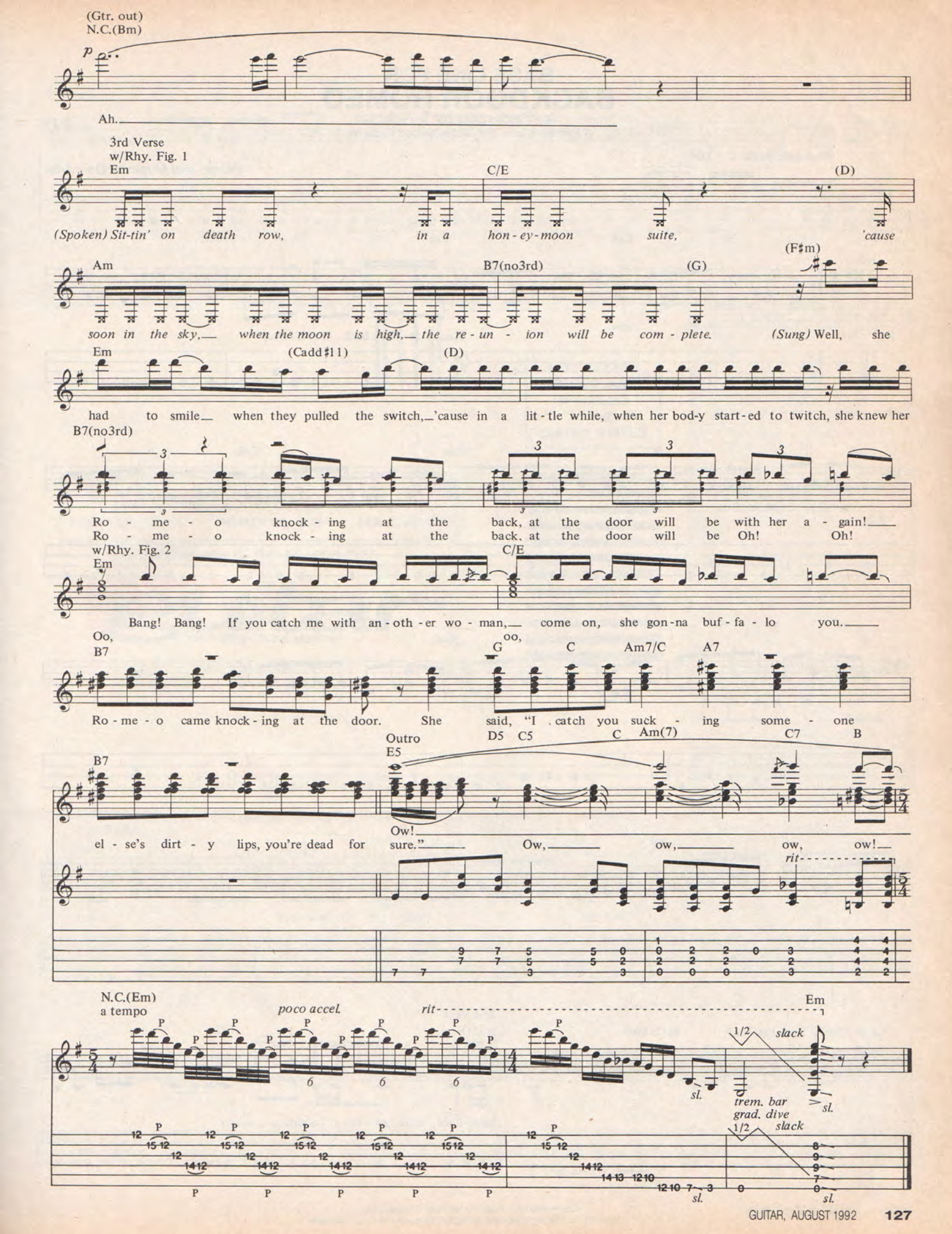


Copyright©1991 Black Market Music/Falferious Music
International Copyright Secured All Rights Reserved Used by Permission


Em
C/E
Oo, Bang! If you ev - er touch an - oth - er wo - man, come on, come on, don't you buf - fa - lo me."
oo,
Harm.
Harm.
B7(no3rd)
C
B7
G
C
Am7
N.C.
Ro - me - o came knock - ing at the door. She said, "I catch you suck - ing some - one
Em
N.C.
el - se's dirt - y lips, you're dead for sure."
Ow!
At your
back - door, most ev - er - y night.
(Gtr.)
f
P.M.
P P
P P
H P P sl.
P
P P
P P
H P P sl.
P
2nd Verse
E5
C/E
Cadd9/E
D/F♯
You ain't my on - ly stop.
Ah,
as

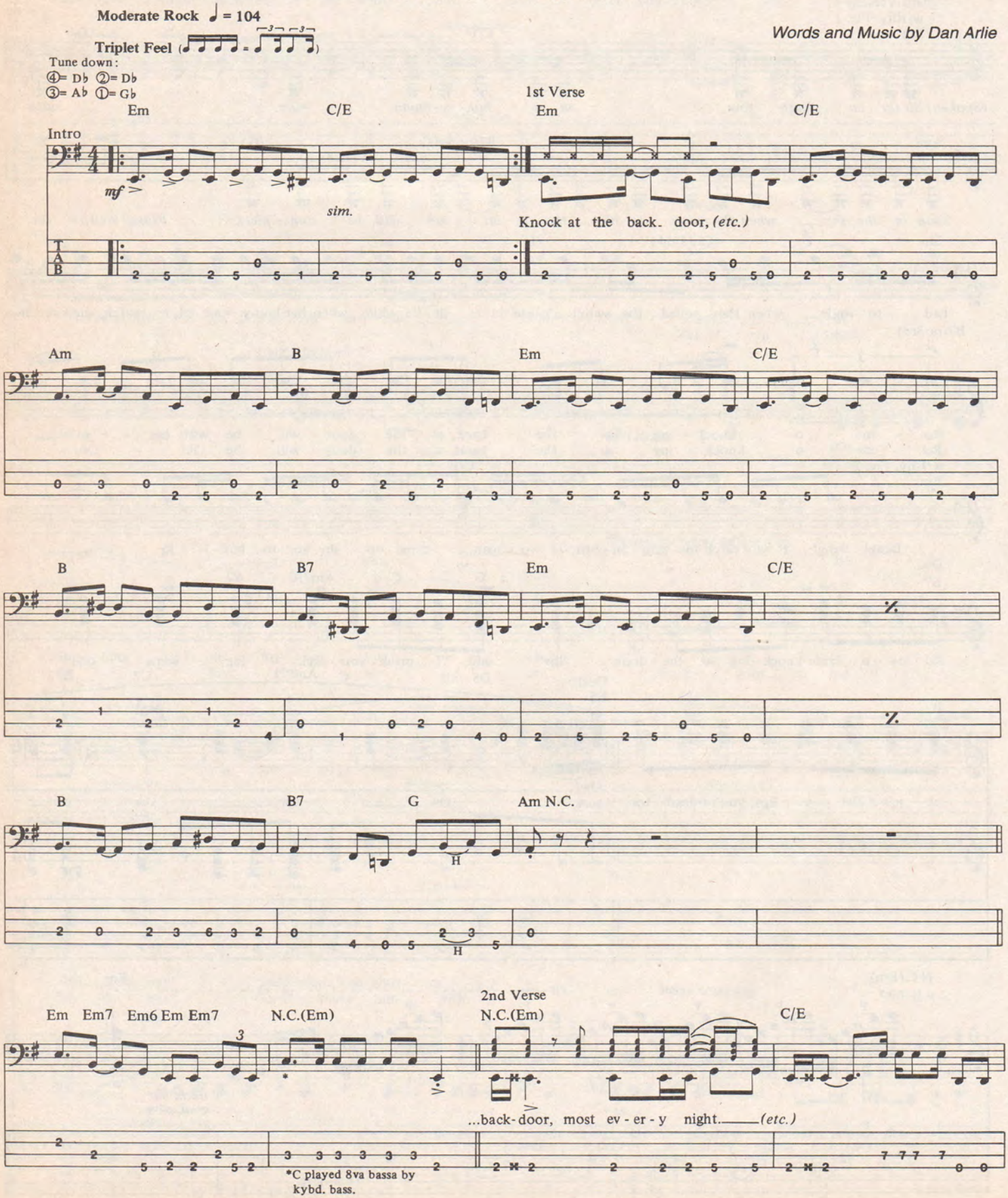

A5
B7
G5
B9/A
long as we keep it out of sight.
It's too bad if I get caught.
Oh.
It's a
Em
C/E
B5
A5
bet - ter game if you play the suck - er right.
So let me spell it all so you can keep the rules tight. I'm just a
Oo,
B
B7b9
Ro-me-o knock - in' at your back - door. In the mid - dle of the night so, give it to me, babe. Give it to 'em, babe.
ah,
ah,
oh,
ho.
1/2
let ring
1/2
Em
C/E
Bang! Bang! If I ev - er touch an - oth - er wo - man, come on come on, don't you buf - fa - lo me.
Oo,
oo,
Rhy. Fig. 2


B7
G
C
Am7/C
A7
Ro - me - o came knock - ing at the door. She said, "I catch you suck - ing some - one
sl.
B7
E5
Bridge
G
el - se's dirt - y lips, you're dead for sure." Val - en - tines of
Val - en - tines
(end Rhy. Fig. 2)
1/2
*1
(slack)
P.M.
*Depress bar before striking note.
Bm
B
bul - lets for dis - loy - al lov - ers.
dis - loy - al lov - ers. Back - door Ro - me - o.
G
Bm
B
B7
No way She'll share him with an - y
No, no way She'll share him with oth - er.
Ah!

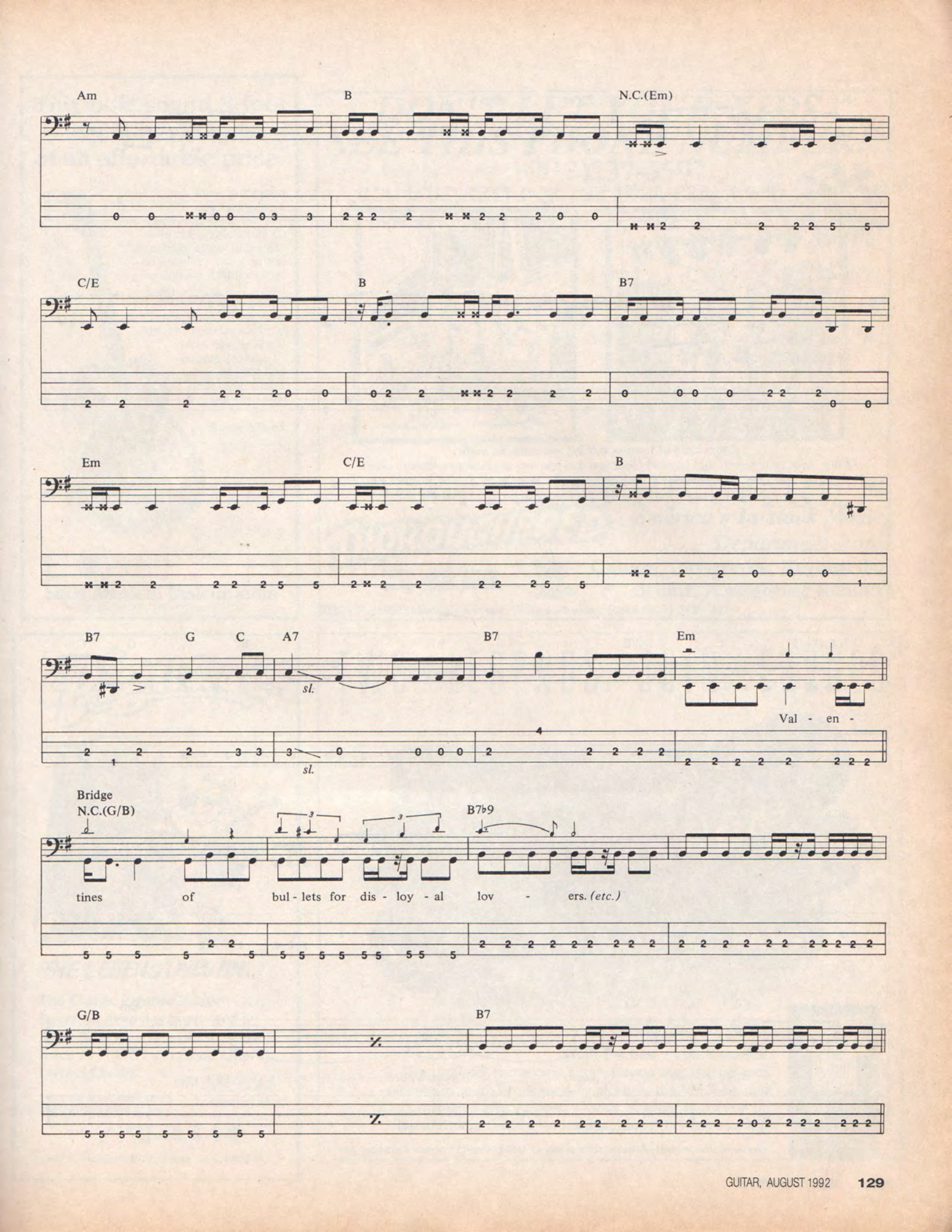

(Gtr. out)
N.C.(Bm)
Ah.
3rd Verse
w/Rhy. Fig. 1
Em
C/E
(D)
(Spoken) Sit-tin' on death row, in a hon-ey-moon suite, 'cause
Am
B7(no3rd)
(G)
(F♯m)
soon in the sky, when the moon is high, the re-un-ion will be com-plete. (Sung) Well, she
Em
(Cadd♯11)
(D)
had to smile when they pulled the switch, 'cause in a lit-tle while, when her bod-y start-ed to twitch, she knew her
B7(no3rd)
Ro-me-o knock-ing at the back, at the door will be with her a-gain!
Ro-me-o knock-ing at the back, at the door will be Oh! Oh!
w/Rhy. Fig. 2
Em
C/E
Bang! Bang! If you catch me with an-oth-er wo-man, come on, she gon-na buf-fa-lo you.
Oo,
B7
Oo,
G
C
Am7/C
A7
Ro-me-o came knock-ing at the door. She said, "I catch you suck-ing some-one
Outro
E5
D5 C5
C
Am(7)
C7
B
B7
Ow!
el-se's dirt-y lips, you're dead for sure." Ow, ow, ow, ow!
rit.
N.C.(Em)
a tempo
poco accel.
rit.
Em
1/2
slack
sl.
trem. bar
grad. dive
1/2
slack
sl.
sl.

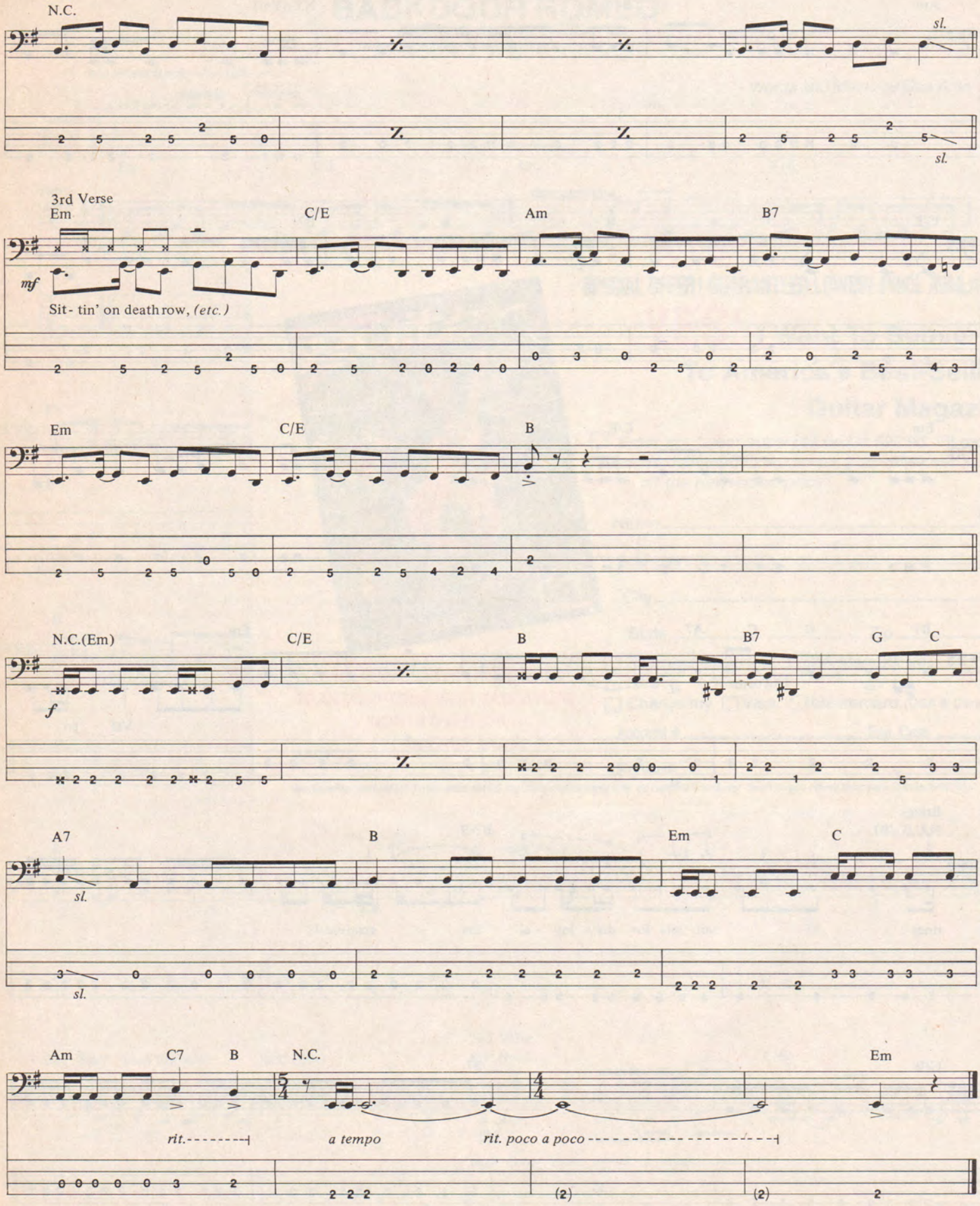
BASS LINE FOR
BACKDOOR ROMEO

As Recorded by T-Ride
(From the album T-RIDE/Hollywood Records)

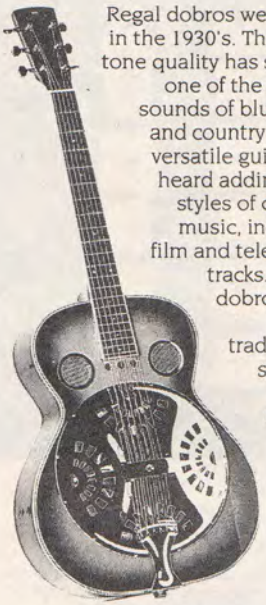


Copyright©1991 Black Market Music/Falferious Music
International Copyright Secured All Rights Reserved Used by Permission


Am
B
N.C.(Em)
C/E
B
B7
Em
C/E
B
B7
G
C
A7
sl.
B7
Em
Val - en -
sl.
Bridge
N.C.(G/B)
B7b9
tines of bul - lets for dis - loy - al lov - ers. (etc.)
G/B
B7


N.C.
sl.
3rd Verse
Em
C/E
Am
B7
mf
Sit- tin' on death row, (etc.)
Em
C/E
B
N.C.(Em)
C/E
B
B7
G
C
f
A7
B
Em
C
sl.
Am
C7
B
N.C.
Em
rit.
a tempo
rit. poco a poco

The look, sound & feel of vintage Regals at an affordable price.



Regal dobros were introduced in the 1930's. Their distinctive tone quality has since become one of the characteristic sounds of blues, bluegrass and country music. These versatile guitars are often heard adding spice to all styles of contemporary music, including many film and television sound tracks. Saga's Regal dobros are built to original and traditional 1930's specifications.

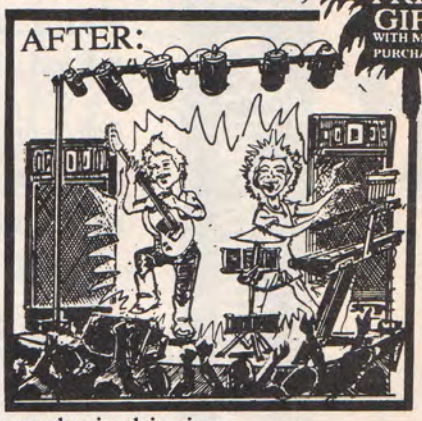
Regal RD-65

Saga Musical Instruments
PO Box 2841 • So. San Francisco, CA 94080

DON'T LET YOUR KIDS SEE THIS PHONE NUMBER!

1(813)237-5597
(CALL US FIRST FOR THE TOLL-FREE LINE)

FREE GIFT WITH MOST PURCHASES



Because some one left this number in plain view...
These crumb-crunchers put two and two together. Normal kids turned starstruck, got a recording contract, a tour, an *attitude*. They buy where the pros buy and get same day shipping. Gonna let this number get out? Be sure the kids have some talent.

THOROUGHBRED

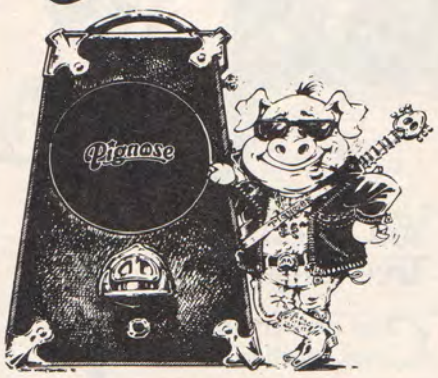
America's ***In-stock Music*** *Department store*

Guitars, Electronics, Keyboards, Drums, Accessories, Rentals

VISA MasterCard AMERICAN EXPRESS

2204 East Hillsborough Avenue, Tampa Florida Fax # (813) 238-5443

Pignose®



THE LEGEND LIVES ON...

The Classic Pignose Battery Powered Amp has been used by more pros than any other. Same price as in the 70's! Same Quality. Own a Classic.

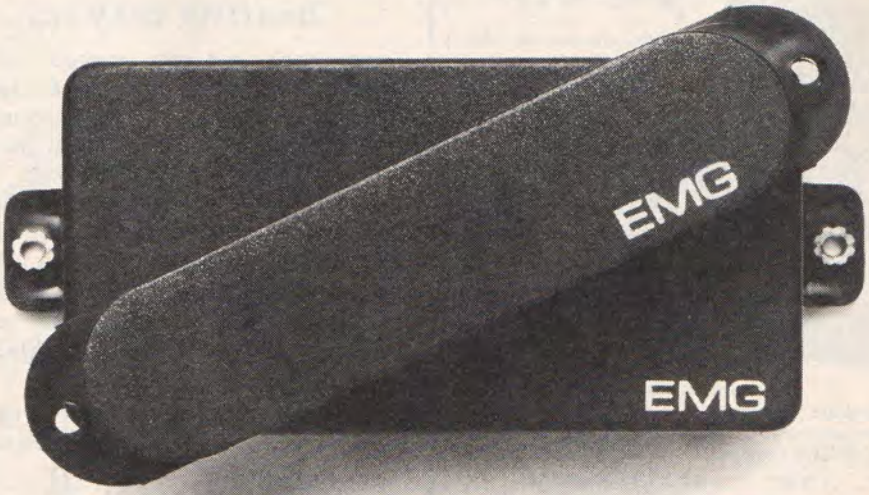
still *$99.95* (suggested retail)

See your local music dealer. If they don't have it, call:

213 770-4444

447 E. Gardena Blvd., Gardena, CA 90248

TWO LEGENDS JOIN FORCES



THE EMG 89.

Want the best of both worlds? The EMG-89 is the only active pickup that is truly two pickups in one. Two legendary pickups, the EMG-SA and 85 combine to give you two worlds of tone, single coil or humbucking, the choice is yours. Send for free catalog.

WE'RE EMG

EMG, INC./P.O. BOX 4394/DEPT. GPM/SANTA ROSA, CA 95402/(707) 525-9941/CANADA: LOUIS MUSICAL, MONTREAL

There can only be one number one...

#1 Call Operator For Toll Free Number

- Largest Inventory In The World
- Over 67 Years Experience
- Full Staff of Musician/Experts
- Fast, Reliable Service

Call today to find out why Sam Ash Music does more business than all the other mail-order retailers who advertise in this magazine combined!

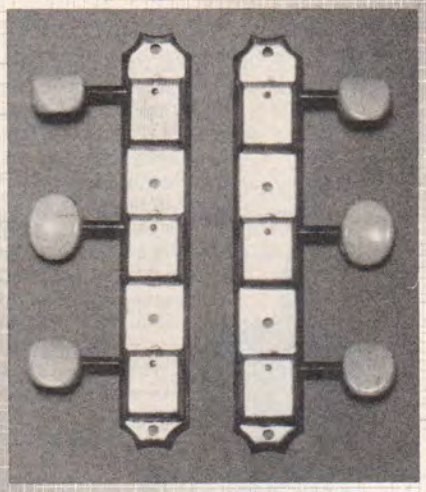
Sam Ash®
MUSIC STORES

SAM ASH MUSIC • DEPT. GFPM • P.O. BOX 9047
HICKSVILLE, NEW YORK 11082-9047
In New York State
Call: (516) 333-8700 or (718) 347-7757

CALL FOR FREE CATALOG!

SAMI
INTRODUCING THE SAM ASH MUSIC INSTITUTE
MUSIC & ENGINEERING PROGRAMS • 26-STUDIOS • WORLD CLASS FACILITIES
NEW JERSEY (908) 549-0011 • NEW YORK (212) 719-4572

NEW **Kluson Deluxe Replica Tuners**



Another exclusive from
ALLPARTS
P.O. Box 1318 • Katy, TX 77492 • 713-391-0637
"America's Premier Guitar & Bass Parts Supplier"
Write for FREE CATALOG

SAVE YOUR COPIES OF Guitar

These custom-made titled cases and binders are ideal to protect your valuable copies from damage. They're designed to hold a year's issues (may vary with issue sizes), constructed with reinforced board and covered with durable leather-like material in maroon, title is hot-stamped in *gold*, cases are V-notched for easy access, binders have special spring mechanism to hold individual rods which easily snap in.

Cases:	1—$7.95	3—$21.95	6—$39.95
Binders:	1—$9.95	3—$27.95	6—$52.95

GUITAR For The Practicing Musician
Jesse Jones Industries, Dept. GUI
499 East Erie Ave., Philadelphia, PA 19134

Enclosed is $ _____ for _____ Cases; _____ Binders.
Add $1.00 per case/binder for postage & handling. Outside USA $2.50 per case/binder (US funds only). PA residents add 6% sales tax.

Print Name _____
Address _____
No PO Box Numbers Please
City _____ State ____ Zip ____

CHARGE ORDERS (Minimum $15). Am. Ex., Visa, MC, DC accepted. Send card name, #, Exp. date. CALL TOLL FREE 7 days, 24 hours 1-800-972-5858
SATISFACTION GUARANTEED

Rock 'n Roll will live forever... but your hearing may not.

Some rock concerts exceed tolerable sound levels by as much as 40 decibels. Repeated exposure to loud sound can damage the tiny hairs in your inner ear and slowly destroy your hearing.

But you can protect your hearing by wearing ear plugs, or by just turning the volume down. If you already have hearing loss, H.E.A.R. can help you assess the damage and suggest ways to avoid additional problems.

To find out what rockers need to know to protect their hearing, contact:

H. E. A. R.
Hearing Education and Awareness for Rockers
Box 460847
San Francisco, California 94146
24-Hour Hotline:
(415) 773-9590
Send $7.00 for information packet.

TREE CITY USA®
The National Arbor Day Foundation

You Need Tree City USA

City trees add the soft touch of nature to our busy lives.

Support Tree City USA where you live. For your free booklet, write: Tree City USA, The National Arbor Day Foundation, Nebraska City, NE 68410.

The National Arbor Day Foundation

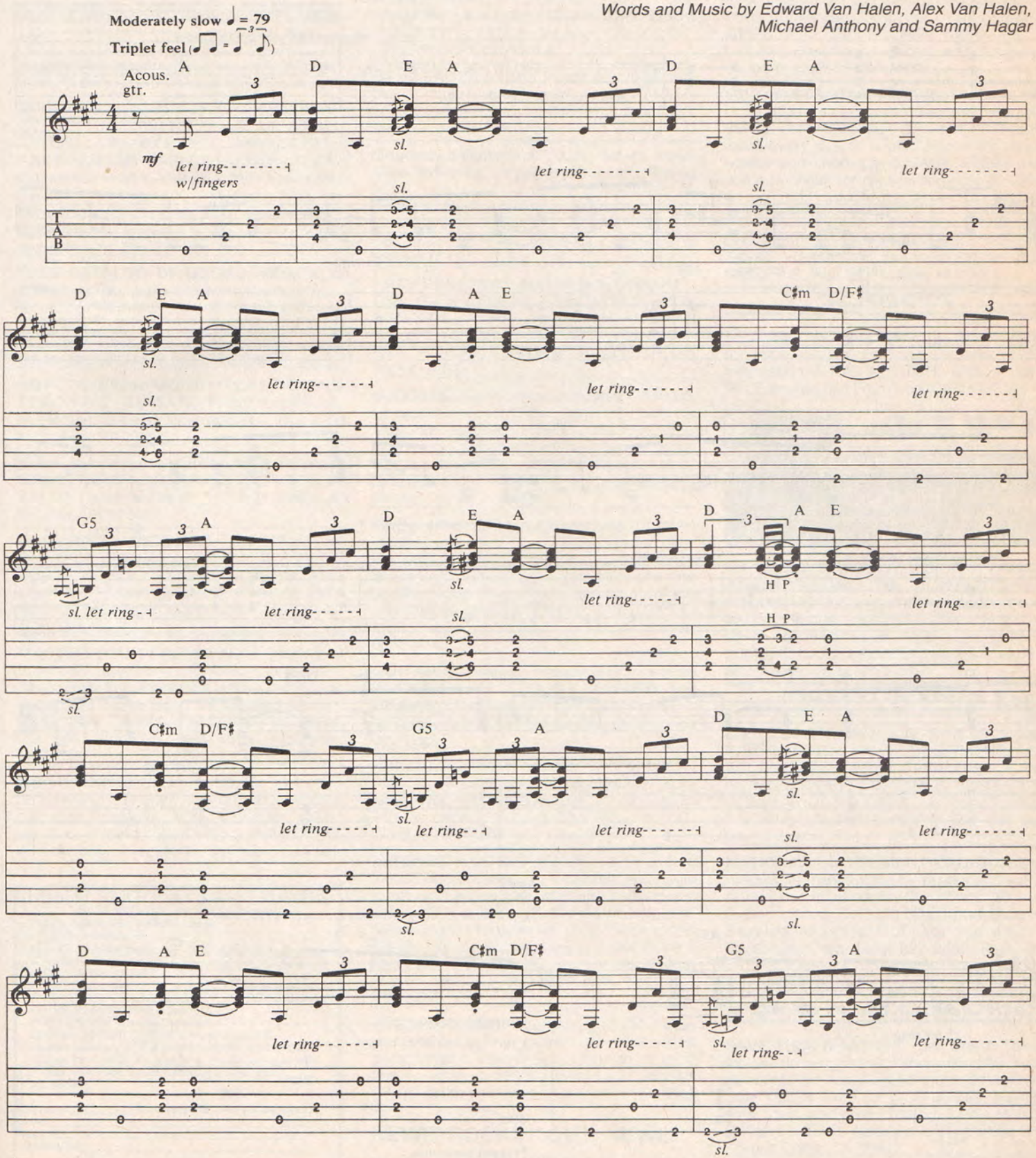
Tablature Explanation page 36

316

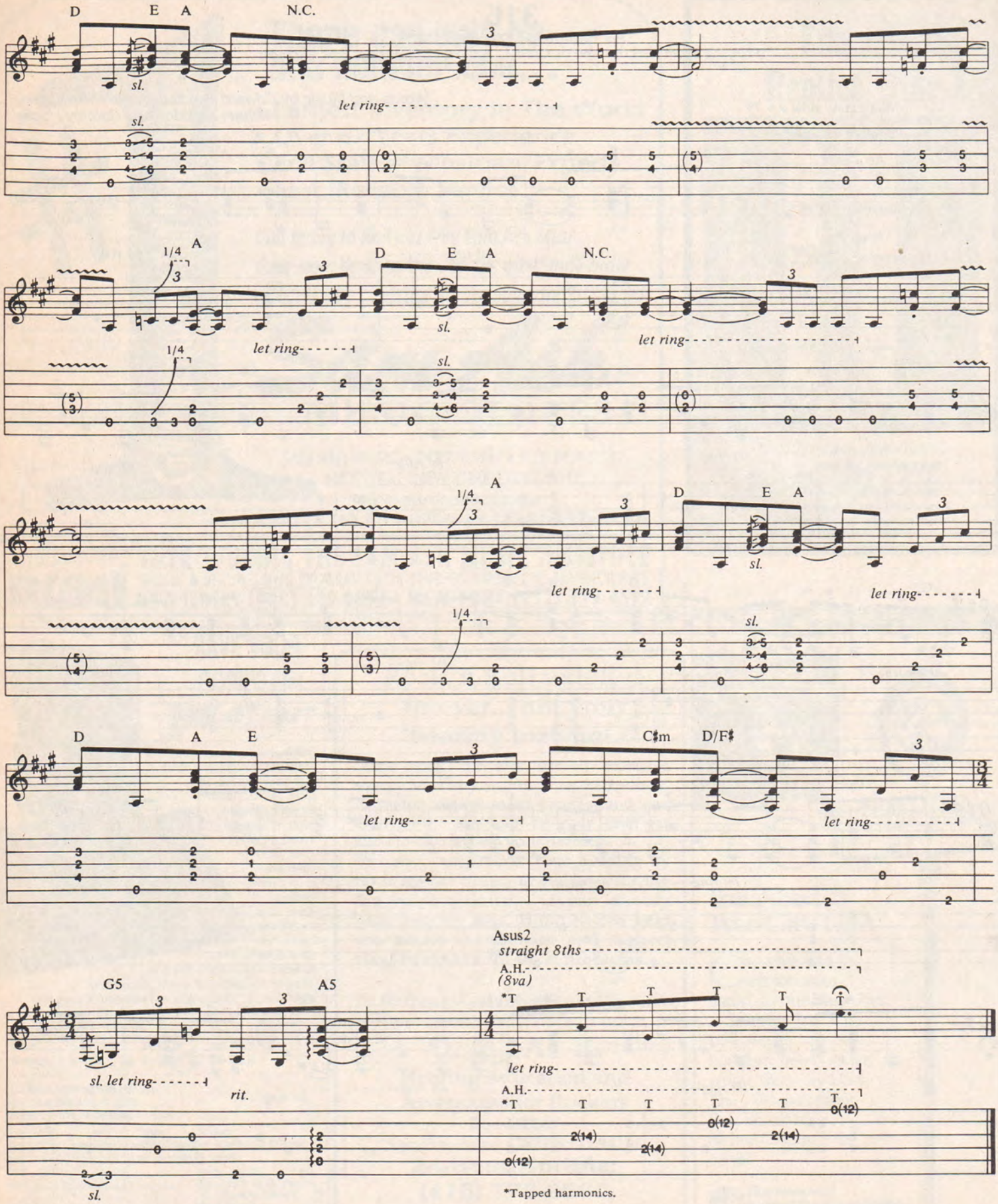
As Recorded by Van Halen

(From the album FOR UNLAWFUL CARNAL KNOWLEDGE/Warner Bros. Records)

Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and Sammy Hagar



Copyright©1991 Yessup Music; Permission for the United Kingdom through Warner Chappell Music Ltd., London WIY 3FA; Permission for Mexico through Warner Chappell Music Mexico, S.A. de C.V.; Permission for Australia through Warner Bros. Music Australia Pty Ltd., Trading as Warner Chappell Music, 1 Cassins Avenue, North Sydney NSW 2060; Permission for Scandinavia through Warner/Chappell Music, Inc.
International Copyright Secured All Rights Reserved Used by Permission of Cherry Lane Music Company, Inc.



*Tapped harmonics.

INSTRUCTION

THE ULTIMATE SCALE & MODE REFERENCE BOOK!

"It puts every position of every scale at your fingertips." - Guitar School
"immediately utilize scales and modes" - Guitar for the Practicing Musician
"It's an invaluable piece in a guitar player's equipment." - J. Belo, Portugal

THE GUITAR GRIMOIRE is the only book you'll ever need on scales & modes! A 211 PAGE encyclopedia with over 6000 diagrams, charts, & graphs that make HARMONY & THEORY AS EASY AS 1,2,3! NO READING NECESSARY!
Easy to understand! A must for every serious guitarist!

SATISFACTION GUARANTEED OR YOUR MONEY BACK!

CHECK or MONEY ORDER in U.S. funds to: METATRON INC.
Foreign Orders add $5.00 — $29.95 + $3.50 S&H, OH add $2.10 sales tax — 4324 Warner Rd. 2G, Cleveland, OH 44105

FREE GUITAR TAB CATALOG - GN'R, Creedence, Rush, Extreme, Van Halen and much more! Over 400 collections!! **Guitar One-Stop**, Dept. GM, 4607 Maple Ave., Baltimore, MD 21227. 410-242-2744. Foreign requests send $3.00 U.S.

FREE CATALOG OF BOOKS, VIDEOS, & TAPES covering playing techniques, amps, recording, MIDI, composition, music business and more. 550 titles reviewed and guaranteed! **Mix Bookshelf,** 6400 Hollis St., #12, Emeryville, CA 94608. 800-233-9604.

HOW TO EARN MONEY PLAYING AND TEACHING GUITAR. FREE brochure. HORAN PUBLICATIONS-GPM, P.O. Box 442, Minersville, PA 17954.

Make your rehearsals count! My new book, "Effective Rehearsals" will show you how. $15.00. David A. Smith, 887 E. 39th Place, Eugene, OR 97405.

GUITARIST HANDBOOK - INFORMATION ON MAINTENANCE. STANDARD & OPEN TUNINGS, 372 CHORDS, SCALES, AND GLOSSARY. SEND $2.00: STRING FIRE BOOKS, P.O. BOX 35324, DEPT. GF, CANTON, OH 44735.

MASTER YOUR FRETBOARD! Catalog of method/transcription books and videos. Stevie Ray, Eric Johnson, Danny Gatton, Joe Pass, and more! Send $2 (applied to your first order.) Fretboard Masters, Inc., Dept. PM, 5667 Stone Rd., Suite #325, Centreville, VA 22020.

NO KIDDING! Learn entire fingerboard notes within one hour. Kiss chord books/box patterns goodbye. Most valuable lesson you'll ever learn. $8.00 U.S. FINGERTIPS, 40 Highpark Ave., #303, Toronto, Canada, M6P 2S1.

THE BEST FOR TODAY'S BASS PLAYERS
BASS PRO TIPS by Sergio Mottura

__#1 D.C.D.: Dexterity & coordination development.
__#2 SLAP: The funky of the funk.
__#3 T.H.A.T.: Two-handed tapping.
__#4 HARMONICS: Beyond overtones.
__#5 SCALES: The melodic alphabet.
__#6 CHORDS: Linking tones.
__#7 ODD TIME ANSWERS: Breaking the rules.
__#8 RAKING TECHNIQUE: Ultra speed playing.
__#9 NECK EXPANSION: Notes without frontiers.
__#Bonus tape: THE MULTISTYLE PLAYER from metal to jazz. $6.50

INTRODUCTORY OFFER: Get 10% off when you order 2 lessons or more. Order the 9 lessons and get THE MULTISTYLE PLAYER free!

Every lesson includes tape and book with traditional and tablature notation. $12.85 each lesson. Add $1 ($2 foreign) for shipping and handling per lesson. 2 - 4 week hold on checks. Immediate processing on money orders. **U.S. funds only.

Enclosed is $_____ Check money order, payable to Sergio Mottura.
Name _____
Address _____
City/State/Zip _____

Send to: **BASS PRO TIPS** by Sergio Mottura
34 Parkway Rd., Bronxville, NY 10708

35 EXOTIC **SCALES** OF THE **WORLD** IN NOTATION AND TABLATURE WITH FULL HARMONIC ANALYSIS. $24.95. ENIGAXOTIC MUSIC LTD., 1615 N. WILCOX, BOX 2627, HOLLYWOOD, CA 90078.

Be a **LEAD PLAYER!!** Practice soloing with helpful rhythms. Rock or blues tape $12.95. S.J. FOGAL PRODUCTIONS, P.O. Box 2065, Dept. G, Dublin, CA 94568.

Fingerstyle Guitarists: Leo Kottke transcriptions; courses on slide guitar, alternating bass fingerstyle guitar (recommended by Kottke & Redbourn), and alternate tunings. Free Brochure. Accent On Music, Dept. 10, Box 417, Palo Alto, CA 94302 USA. (415) 856-0987.

PROFESSIONAL GUITAR WORKOUT. TAB. GAIN DOMINATION, SPEED, PICK CONTROL. WARM-UP AND **MORE THAN 400 EXERCISES.** $10.00. CESAR M. CABRERA, P.O. BOX 541662, HOUSTON, TX 77254-1662.

SUCCESS. Scale Theory for Bass - $12.95, Chord Theory for Bass - $12.95, General Music for Guitar & Bass - $12.95. Free info - correspondence courses - blank tape. Orders & inquiries to: Mark @ M A C Enterprises, 28 Green Ave., Madison, NJ 07940. 201-765-9789.

Finger Strengthening Exercises for intermediate guitarists. Improve your guitar playing with expertly composed exercises designed to increase finger strength and speed. Builds your confidence and gives you the **"Competitive Edge!"** Only $5.95. McGuinness, P.O. Box 921147, Norcross, GA 30092.

GUITARIST! Need a drummer? Cassette **PACKED** with 15 tracks of **HARD** and **HEAVY** drumming: $11.95 to STAGE 1 MUSIC, Ken-Tenn Hwy, Union City, TN 38261.

BUILD L.H. CHORD CHOPS. Drop-finger method will build strength, endurance, technique. Help with voice leading, chord melody. Ten exercises $5.00. E. Wood, P.O. Box 241, Glenham, NY 12527.

INTENSE ROCK GUITAR. Jam packed instructional cassette. Includes: arpeggio forms and inversions, arpeggio sequences, extended modal positions and picking patterns, legato technique, plus much more! Credits include Hartt School of Music Alumni. Endorsed by 4 major music companies. Send $26.95 to M.I.T., 36 Faith Lane, Westbury, NY 11590.

HYPERPICKING! Alternate-pick **24 notes per second!** This incredible VHS video demonstrates step-by-step how to develop this amazing technique. Send $27.95 plus $3.00 to: Hypershred unLtd., P.O. Box 24171, Tempe, AZ 85285.

NEW!!! ROCKIN' OUT! NEW!!!

Rhythm tracks for **ROCKERS!** New from **GFPR** (Guitar For Practice and Relaxation). Learn as you JAM. One hour cassette with helpful booklet. Special introductory price through 9/15/92: $12.95 + $1.50 s/h. Money back guarantee. To order, mail check to **GFPR**, P.O. Box 210264, Nashville, TN 37221. For free catalog and valuable coupons, call 615-664-1995.

GUITARISTS, BASSISTS: Don't spend $40 on another instructional video until you have the basics! BREAK OUT OF THAT RUT! Learn what every player should know! Play/spell scales and chords in **5 EASY STEPS** with this new, easy to follow workbook! ($8.95 + $1.00 S&H) MME Ltd., P.O. Box 30262, Chicago, IL 60630.

Desire improved technique, skill? THE GUITARIST HANDBOOK can help! $12.95. D&O Music, P.O. Box 351, Mason, MI 48854.

SCHOOLS

BE A RECORDING ENGINEER. Train at home for High Paying, Exciting Careers. FREE Information. AUDIO INSTITUTE, 2258-A Union St., Suite AX, San Francisco, CA 94123.

EFXS Unlimited

Offering the Top Names in Guitar Processors, Pre-Amps, Power Amps, Pedals, Amps, Cables, Pick-Ups, Strings, and Much More !!!

Call, FAX or Write For Free !!! Catalog
EFXS Unlimited
1216 Pembroke Street (Dept GPM)
Uniondale, New York 11553
24 Hrs **(516) 538 - EFXS** MC/VISA

The **MUSIC STUDENTS GUIDE** to **SCHOLARSHIPS, GRANTS, CONTESTS** and **FINANCIAL AID.** A must for anyone who wants to further their musical education, but needs help with tuition. To order send $8.95 to MUSIC INDUSTRY RESOURCES, P.O. Box 602, Croton Falls, NY 10519.

INSTRUMENTS

LOWEST PRICES ON BRAND NAME INSTRUMENTS, AMPS, EQUIPMENT, AND ACCESSORIES. **FREE CATALOG.** FACTORY MUSIC, DEPT. GM, 18 E. WATER ST., ROCKLAND, MA 02370. 617-871-0005, FAX 617-871-5951. HOURS M-F 2-8 pm, Sat 12-6pm.

NATIONAL INSTRUMENT EXCHANGE: A nationwide marketplace for buyers and sellers of musical instruments. Classifieds: $10.00. Subscriptions: $15.00. **Optional Escrow Service** to protect buyers and sellers. Visa/MasterCard. **(800) 827-0682.** Rt.9, Box 43, Fayetteville, TN 37334 for ads, subscriptions, information.

PARTS & ACCESSORIES

SAVE TIME & MONEY -Call South Texas' fastest growing music store. We offer deep discounts on name brand musical merchandise. Call or write for price quotes, monthly sale fliers, and free catalog. **LOS' MUSIC** (512) 993-7302. Address: 1045 Airline Rd., Corpus Christi, TX 78412.

FREE CATALOG! NAME BRANDS - Fernandes Guitars/Basses, effects, cables,

strings, tuners, stands, amplifiers, microphones, pickups, racks, more. **DISCOUNT MUSIC SUPPLY**, Dept. GPM, 41 Vreeland Ave., Totowa, NJ 07512-1120.

Vintage parts, guitars and amps. Plus new parts and kits by Martin, Chandler, and Fender. Tools too. $1.00 refundable. STRING KING G9, Box 9083, Akron, OH 44305.

CLEAR STRATOCASTER PICKGUARDS as seen in 1991 Guitar World Buyers Guide, **LOOKS AWESOME, $26.95.** 3 week delivery. Check or money order to **PLEXICLASS,** P.O. Box 291602, Port Orange, FL 32129.

Guitar Repair! Parts, tools, and finishing supplies for building and repairing acoustic and electric guitars and basses. Free catalog. Guitar Shop Supply, Box 900D, Athens, OH 45701. 800-848-2273.

Miracle Cloth cleans and polishes all metals and woodwork finishes. Send $4.50 to J&F Gifts, P.O. Box 3900, Edinburg, TX 78540-3900.

STRINGS. LOW PRICES. **FREE CATALOG** BP SALES, BOX 1394, FLUSHING, NY 11354. 718-358-1750.

FAST FINGERS. Finger weights for guitar players. The newest and fastest way to get fast! Promises you instant results! Unconditional money back guarantee! Includes FREE speed training book! Discover them today! Please write; The Fast Fingers Co., 279 Courtdale Ave., Courtdale, PA 18704. 717-288-0994.

BUILD YOUR OWN 4X12 SPEAKER STACKS! Plans $10.95. Others available. S.J. FOGAL PRODUCTIONS, P.O. Box 2065, Dept. G, Dublin, CA 94658.

VINTAGE INSTRUMENTS

WHAT'S IT WORTH? FREE EVALUATION!! We buy, sell Guitars, Banjos, Mandolins: Gibson, C.F. Martin, Gretsch, D'Angelico, D'Aquisto, Stromberg, Dobro, National, Dyer, Rickenbacker, older Fender, Lyon & Healy/Washburn. Banjos: Gibson, B&D, Epiphone, Paramount, Vega, Fairbanks, Stewart, FREE CATALOG! MANDOLIN BROS., 629 FOREST AVE., STATEN ISLAND, NY 10310. 718-981-3226.

VINTAGE INSTRUMENTS WANTED

GRETSCH WHITE PENGUIN Wanted! Paying up to $20,000. No repros please. Emil Kovach, 1409 Oak St., Wyandotte, MI 48192. 313-285-9710.

MUSIC RELATED MERCHANDISE

MUSIC BUSINESS SURVIVAL DIRECTORIES: Names, addresses and numbers of the people who can SIGN, PRODUCE, MANAGE, and PROMOTE you! Major and Independent Record Label A&R Reps, $24.95; Booking Agents, Managers and Producers, $12.95; Send Check or M.O. to MUSIC INDUSTRY RESOURCES, P.O. Box 602, Croton Falls, NY 10519.

RARE TAPE CATALOG: HENDRIX, ZEPPELIN, U2, DOORS, **CLAPTON**, OTHERS: SEND $1.00 (CASH) 16 PAGES: ADA, 2920 AVENUE R, SUITE 111, BROOKLYN, NY 11229.

BACK ISSUES OF **GUITAR FOR THE PRACTICING MUSICIAN.** ALL ISSUES AVAILABLE; INCLUDING RARE 1984 ISSUES. SEND $2 POSTAL MONEY ORDER FOR PRICE LIST WITH TRANSCRIPTION LISTING. JAY FULKERSON, P.O. BOX 772, LUCAMA, NC 27851.

JOBS AVAILABLE

BANDS! NEED BOOKINGS? We'll mail your band's business cards to clubs, bars. Free details: Todd's Mailing Service, 24677 Abernathy Road #C, Springfield, LA 70462-8745.

GUITAR CLASSIFIEDS

Reach over 600,000 guitarists with an ad in the new Classified section of GUITAR For The Practicing Musician, the best-selling guitar magazine in America.

Cost: $2.50 per word
.50 additional per bold word (underline words to appear in bold type)
$7.00 per address and phone number

Display: We will also accept display ads:
1/12 page (2¼" × 2¼") = $395
6× rate = $345 per ad
12× rate = $305 per ad

1 column width ad (2¼" wide × 1" high) = $210
6× rate = $185 per ad
12× rate = $165 per ad

COST OF AD

____ Words (do not count address)
@ $2.50 ea. = _____
____ Bold words @ .50 ea = _____
____ Address = $7.00
Total = _____
____ # issues ad is to run _____
Total payment enclosed = _____

Name _____
Address _____
City _____
State _____ Zip _____
Telephone _____

CATEGORIES (Check one)
☐ Instruction
☐ Schools
☐ Instruments for Sale
☐ Parts/Accessories
☐ Vintage Instruments
☐ Music related merchandise

Payments/Deadlines: All display ads must be sent with camera ready art work and pre-payment *ten* weeks prior to the copy date of the issue (January 15th deadline for April issue, etc). All copy subject to approval of the publisher. Classified advertisers who use post office box numbers must provide permanent address and phone number, whether or not included in ad.

For further information contact Peter Seidel at (914) 935-5283 or fax (914) 937-0614

Mail ads to:
GUITAR For The Practicing Musician
P.O. Box 1490
Port Chester, NY 10573
Attn: Peter Seidel

Charge My: ☐**VISA** ☐**MASTERCARD** (U.S. and Canada only)

Acc't # _____ Exp. Date _____

Cardholder Signature _____

Please attach your classified ad copy on a separate sheet of paper. Type or print clearly, with all bold words underlined.

CHERRY LANE VIDEO - ...IT GETS BIGGER!

TURN UP THE VOLUME - The rock & roll video magazine with "up close and personal" interviews, exclusive footage and rock histories of rock's biggest and best!

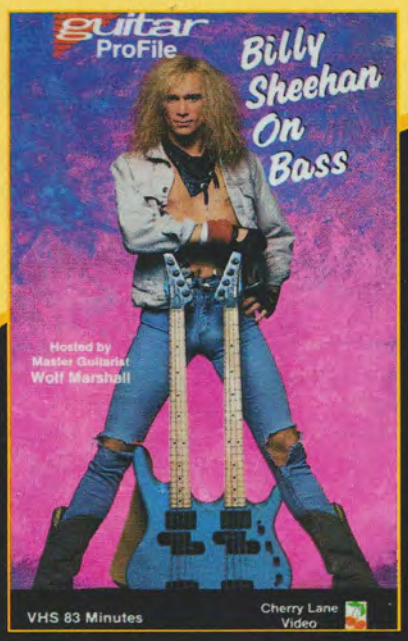
#240 TURN UP THE VOLUME #4 $12.95 Ozzy Osbourne, MR. BIG, YES's Jon Anderson, Soundgarden and Mark Wood. (60 min.)

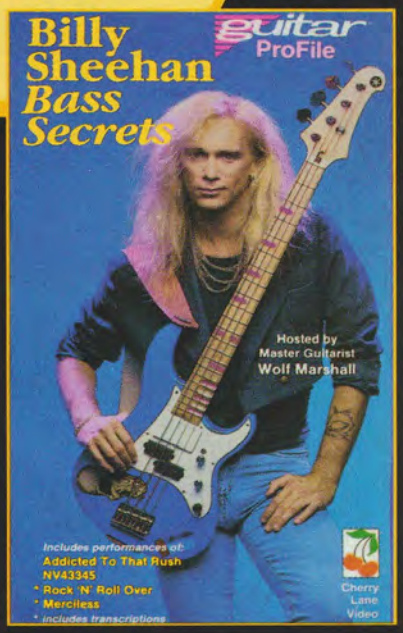
**Also available:*

#215 Turn Up The Volume #1 $12.95 Jon Bon Jovi, Winger, Bret Michaels of Poison, Scorpions and Trixter.(60 min.)

#226 Turn Up The Volume #2 $12.95 Slaughter, Nelson, White Lion, FireHouse and Damn Yankees. (60 min.)

#238 Turn Up The Volume #3 $12.95 Skid Row, Nuno Bettencourt of EXTREME, Anthrax, Aldo Nova & Kik Tracee and KISS. (60 min.)





BILLY SHEEHAN

#053 BASS SECRETS - $24.95 (83 min)
Bass virtuoso behind MR.BIG'S colossal sound - shows just how he does it with this insightful instructional/performance video. Features live and studio performances of four Sheehan classics: "Addicted To That Rush", "NV43345", "Rock'N Roll Over", and "Merciless". Authorized by GUITAR For The Practicing Musician magazine!

#052 ON BASS - $24.95 (83 min) - A bass player's dream come true! Billy demonstrates many of the original bass techniques that he has developed over the course of his amazing career. Also included are never-before-seen live concert performances (including an unbelievable 6-minute bass solo), Billy's playing tips, and practicing progressions.

ORDER BOTH AND SAVE!

#054 BASS HITS (2 Pack) - Billy Sheehan $44.95 (83 min ea.)
Both Billy's ON BASS and BASS SECRETS videos in one specially-priced pack!

******COMING SOON... OUR NEWEST VIDEO - MR. BIG: A GROUP PORTRAIT***
Meet the guys, hear their stories and GET INTO never before seen live concert footage!!

FAX YOUR ORDER TO MAIL BOX MUSIC! (credit card orders only): FAX #: 914-937-0614
To charge by phone (Visa or Mastercard) call 1-800-331-5269 9AM - 5PM EST Mon.- Fri. or mail this order to: MAIL BOX MUSIC P.O. BOX 341 Rye, NY 10580
MONEY BACK GARANTEE: 100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.
Note: NY, NJ, CT & TN residents, please add sales tax. Please also add shipping charges as follows: for orders shipped within the U.S. $3.50 Canada $5.00.
Other foreign orders $3.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Please rush my order as listed:

Name _____
Address _____
City _____
State _____ Zip _____

❑ Check/Money Order enclosed payable to:
MAIL BOX MUSIC P.O. BOX 341 Rye, NY 10580
Charge my ❑Visa ❑MasterCard

ITEM NO.	TITLE	PRICE

Account No. _____
Expiration Date _____
Cardholder Signature _____

Subtotal _____
NY, NJ, CT & TN sales tax _____
Shipping U.S. $3.50 Canada $5.00 _____
Total _____

465

RESUME

John Stix

JEFFREY R. SMOOTS

NAME: Jeffrey R. Smoots **AGE:** 22
ADDRESS: 4918 70th St. SW
Mukilteo, WA 98275
INFLUENCES: Alex Lifeson, Phil Keaggy, Yngwie Malmsteen, Paul Gilbert and Eric Johnson. **BAND:** Axis
EQUIPMENT: Custom-built Chris Larson 624 (Warmoth neck and body), various homemade guitars, Peavey Rockmaster preamp, Mosvalve power amp, Digitech DSP-128, Nady 201 Wireless, two ADA 2x12" cabinets and Jim Dunlop Jazz III picks.
PERSONAL STATEMENT: I began seriously playing guitar at 13. My father is a guitarist and a luthier, so I have been around guitars all my life. I took 2 years of private lessons at a local music store, and 2 years of class guitar at my high school. My first band experience was in Tempt. We recorded a demo, and ended up getting one song included on *Metal Meltdown III* (Medusa Records). My next band was Hybrid, a progressive schizophrenic band that introduced me to playing clubs. My current band, Axis, is a twin-guitar hard rock band blending technique and taste. I also play keyboard part-time in Axis, and sing background vocals. We hope to build a local following and attract some major label interest. I teach guitar at Danny's Music in Everett, WA. I am also a student at the University of Washington, majoring in business administration. I am eager to participate in all aspects of music, from the creative side to the business side.
COMMENT: As the imaginary walls that separate different styles of music continue to fall, players who embrace both the energetic voice of punk and the players' attitude of modern guitar heroes are sure to be heralded. Jeffrey Smoots may well be among them. Good show!

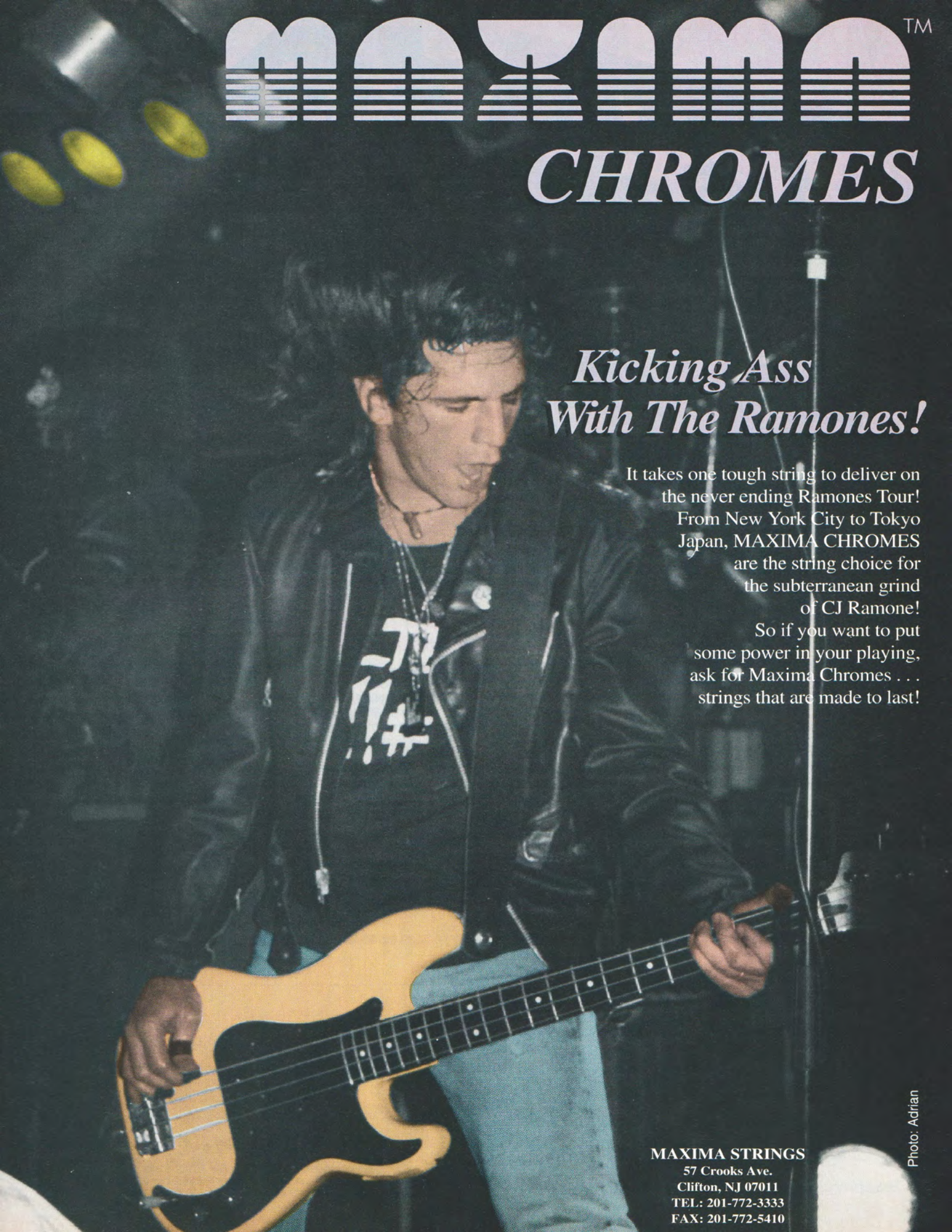
SHANE THERIOT

NAME: Shane Theriot **AGE:** 21
ADDRESS: 7070 Northern Place #50
Atlanta, GA 30360
INFLUENCES: Frank Zappa, Scott Henderson, Terry Bozzio and George Lynch. **BAND:** Mr. Wizard
EQUIPMENT: Yamaha guitars.
PERSONAL STATEMENT: I started playing guitar at age 11, and played in Mardi Gras parades and clubs in New Orleans, where I grew up. I moved to Hollywood at 18 to attend G.I.T. and to study under Scott Henderson. In 1990, I graduated from G.I.T. with a Vocational Honors certificate, one of three people to receive this honor out of a class of 500. I was able to jam with Scott on a regular basis. He recommended me to Steve Freeman, President of the Atlanta Institute of Music, to fill a teaching position. I currently teach rock and jazz classes, and record original music with Mr. Wizard, which is made up of AIM instructors. I would like to do a solo album, tour with a national act, and fuse rock and jazz together without sounding like a jazz player playing rock, or vice-versa.
COMMENT: Shane is a master of accessible melodies that always take an unexpected turn. His use of clean funk rhythms, assorted squeals and tight-as-they-come solo-as-arrangement approach place him in the big picture player category. Shane commands interest from his intro all the way to the fade-out.

BRIAN TARQUIN BROWNE

NAME: Brian Tarquin Browne **AGE:** 26
ADDRESS: RD #1 Box 103 Pine Road
Woodbourne, NY 12788
INFLUENCES: Jeff Beck, Santana, John McLaughlin and Miles Davis.
BAND: Brian Tarquin Trio
EQUIPMENT: Custom-made guitars, 100 watt Mosfet Marshall stack, Digitech IPS 33 Smartshifter.
PERSONAL STATEMENT: I have played guitar since the age of 7, with lessons from a local YWCA in NYC, and formed my own rock band in the sixth grade. I was taught by a Berklee graduate/studio musician, Stephen Antonelli. I learned the concept of improvisation on the guitar through scales, major and minor, and all types of modes for classical, jazz and rock styles. I make my own guitars by cutting and routing out the bodies to my own specifications, as well as wiring for sound. The guitar in the enclosed photo is of maple, with an old Ibanez Blazer series maple neck attached. There's an original Floyd Rose, with a Seymour Duncan double humbucker in the bridge position and a Seymour Duncan split Hot Rails. Presently, my work has passed preliminary acceptance at CBS Records. I have also been working at LOOK & Co. in NYC, where I work on commercial music jingles.
COMMENT: Brian's trademarks are simple ideas, clearly directed and flawlessly executed. He's got big boy chops, but he uses them to state his ideas with authority that has nothing to do with speed. It's quite a nice pop/jazz fusion.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.*


MAXIMA™
CHROMES
Kicking Ass
With The Ramones!
It takes one tough string to deliver on the never ending Ramones Tour! From New York City to Tokyo Japan, MAXIMA CHROMES are the string choice for the subterranean grind of CJ Ramone! So if you want to put some power in your playing, ask for Maxima Chromes . . . strings that are made to last!
MAXIMA STRINGS
57 Crooks Ave.
Clifton, NJ 07011
TEL: 201-772-3333
FAX: 201-772-5410
Photo: Adrian

On Newsstands
June 11th!

JAM PACKED!

GUITAR EXTRA! proudly kicks off its third year with our most explosive issue to date! In addition to our focus on the best in jazz, blues, fusion, country, classical, roots rock, bluegrass, acoustic pop and folk, in this issue we examine the birth of the British Blues scene and the work of its greatest exponent, guitar legend Eric Clapton. Transcribed in this issue is Eric's classic version of "All Your Love," from the timeless masterpiece, *Bluesbreakers: John Mayall with Eric Clapton*, accompanied by an in-depth interview with the father of British Blues, John Mayall. The issue also includes musical and written coverage of Django Reinhardt, Allan Holdsworth, Roger McGuinn (featuring the Byrds with Clarence White), Steve Cropper, Andy Summers, Blind Lemon Jefferson, B.B. King and Nanci Griffith. Instructional columns by John Scofield, Ronnie Earl, Russ Barenberg, Woody Mann and Robert Phillips round out this guitar extravaganza!

ORDER NOW!

BACK ISSUES STILL AVAILABLE:

GX01 Vol.1 No.1 Pat Metheny cover-with Doc Watson, Albert King, Paul Simon, Christopher Parkening, plus Wes Montgomery, James McMurtry

GX02 Vol.1 No.2 Bonnie Raitt cover-with Albert Collins, Albert Lee, Sharon Isbin, John Scofield, plus Charlie Christian, John Hiatt, Rev. Gary Davis

GX03 Vol.1 No.3 Chet Atkins and Mark Knopfler cover-with Hot Tuna, Jim Hall, The Gipsy Kings, T-Bone Walker, plus The New Fusion, Richie Havens

GX04 Vol.1 No.4 Leo Kottke cover-with Michael Hedges, Pat Martino, Hubert Sumlin, John Jorgenson, plus Stevie Ray Vaughan, Three Pavanas by Luis Milan

GX05 Vol.2 No.1 B.B. King cover-with Norman Blake, Eddie Lang and Lonnie Johnson, James Burton, Scott Henderson, plus Bob Dylan, Fred Koller

GX06 Vol.2 No.2 Richard Thompson/Robert Cray cover-with Mark Whitfield, Tony Rice, Suzanne Vega, Bela Fleck, plus Blind Blake, Prelude by Bach

GX07 Vol.2 No.3 Jerry Garcia and David Grisman cover-with Mike Stern, Tuck Andress, Benjamin Verdery, Rory Block, plus David Lindley, Big Bill Broonzy

GX08 Vol.2 No.4 James Taylor cover-with Johnny Winter, Ricky Skaggs, Robert Johnson, Miles Davis, plus Billy Bragg, Fernando Sor

To obtain the ERIC CLAPTON issue or any of the back issues, call today or fill out the coupon below.
☎ TO CHARGE BY PHONE: CALL **1-800-331-5269** 9am-5pm, Mon.-Fri.
OR MAIL YOUR ORDER TO: *GUITAR EXTRA!* c/o MAIL BOX MUSIC, P.O. 341, Rye, NY 10580

Please rush me the following issues at $3.50 each:

_____ copy(s) of ERIC CLAPTON issue _____

BACK ISSUES

ITEM# _____ Quantity _____ Price _____
ITEM# _____ Quantity _____ Price _____
ITEM# _____ Quantity _____ Price _____
ITEM# _____ Quantity _____ Price _____
ITEM# _____ Quantity _____ Price _____

Subtotal _____
NY, NJ, CT & TN Sales Tax _____
Shipping (U.S. $3.50, CANADA $5.00) _____
TOTAL _____

Name _____
Street _____
City _____ State _____ Zip _____

Charge My: ☐VISA ☐MASTERCARD
(U.S. and Canada only)

Acc't # _____ Exp. Date _____
Cardholder Signature _____

☐Check/Money Order enclosed payable to Mail Box Music

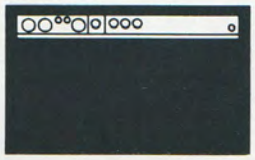
Please ad shipping/handling as follows for orders shipped within U.S. $3.50; Canada $5.00; other foreign orders $3.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Eric Mangum

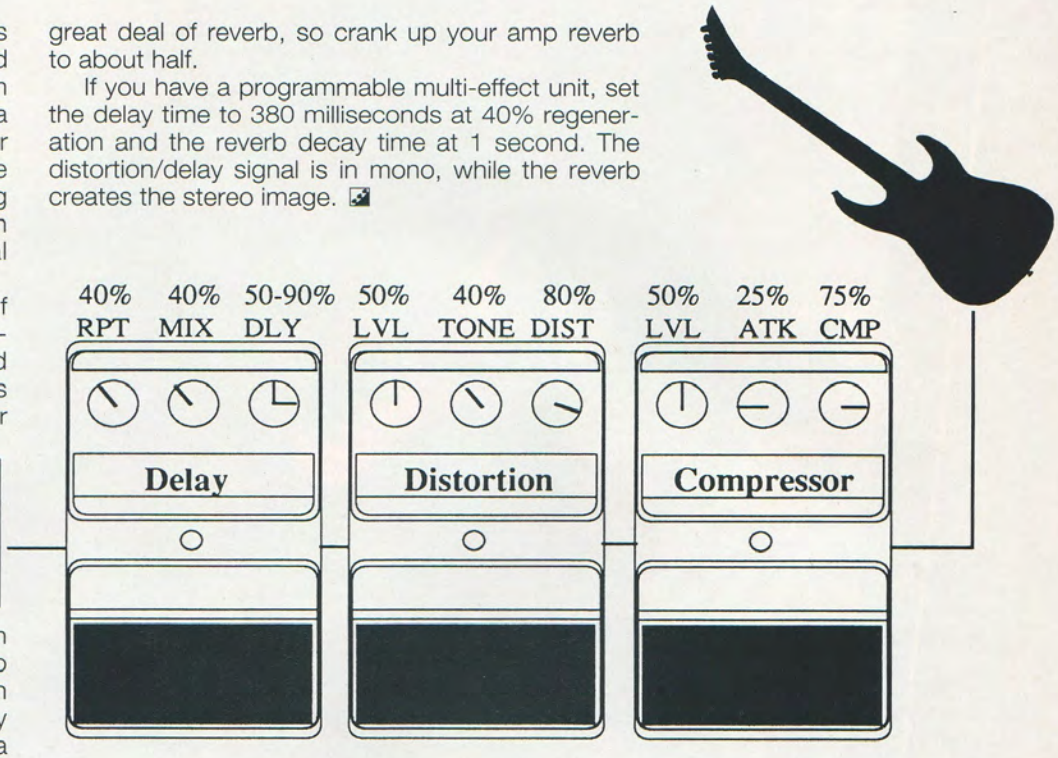
JEFF BECK/"Where Were You"

This eerie-sounding tune clearly shows Jeff Beck's mastery of bends and warbles. In "Where Were You," from the album, *Guitar Shop*, Jeff used a stock Fender Strat through a Fender Twin amp. The delay and reverb were added at the mixing console. According to Jeff's technician, Andy Roberts, when Jeff plays live he uses a Boss Digital Delay pedal and a Rat distortion.

To reproduce the guitar sound of "Where Were You," begin with a compressor set with a quick attack time and a fairly strong compression amount. This gives you the long sustain needed. For the overdrive, set the distortion control slightly under maximum, and the tone just under half. The delay time is approximately 380 milliseconds, with about five or six repeats. The setup shown should get you close, but listen carefully to determine what your delay time setting should be. The song has a great deal of reverb, so crank up your amp reverb to about half.



If you have a programmable multi-effect unit, set the delay time to 380 milliseconds at 40% regeneration and the reverb decay time at 1 second. The distortion/delay signal is in mono, while the reverb creates the stereo image.



Cause.

BLUES SARACENO

"BLUES SARACENO IS THE KIND OF PLAYER YOU WANT TO PUNCH BECAUSE HE'S SO GOOD."
–DWEEZIL ZAPPA

THE PLAID ALBUM

Guitar RECORDINGS

AVAILABLE ON CD'S & CASSETTES

FOR MAIL ORDER CALL 1-800-331-5269

DISTRIBUTED BY ROD

ALSO AVAILABLE, BLUES' DEBUT ALBUM, "NEVER LOOK BACK"

©1992 GUITAR RECORDINGS™. MADE IN THE U.S.A. PHOTO BY MARK WEISS/MWA.

Joe Satriani

Continued from page 122

in three separate sections are harmonics on the A, D and G strings, with rhythm guitars accenting the offbeats."

"WHY"

"It's a questioning song, a plaintive piece, especially in these times when the justice system is falling apart. People have to riot in the streets to get the attention of the government. Along with the little things in life, you ask yourself the question, 'Why?' Maybe you aren't looking for an answer, it's just a thing where you have to embrace the funk you're in. I wanted to try and create a real stream of consciousness vibe in the rhythm section. Originally, we had hip hop drums in there, and I had the live band doing it with Simon Phillips. But it sounded too tentative. It wasn't relaxed enough. I didn't want to change the tempo. I came back to S.F. and did it with Bongo Bob and Jeff and John. We got to the point where everyone really liked it. We were thinking of leaving it that way. But with all the other songs with the Bissonettes on them and Andy Johns' sound, we figured we'd make an attempt at something unusual—let's have both kits going at the same time. The idea is to have that big heavy drama there but at the same time have this swinging. The melodies work nice with the swinging tempo there. They really are following swing time."

"TEARS IN THE RAIN"

"This song was transcribed for a *Guitar World* article, and I gave it some ridiculous false title. I called it something like 'Study in A Harmonic Minor #26.' The idea came from the end of the movie, *Blade Runner*, where the Rutger Hauer character is sitting on the roof in the rain with Harrison Ford. He is talking about all the things he's done and all the lives that he's lived, and he said all of it is just like tears in the rain. He knew he was dying. His obsolescence was there. His kind would be gone and no one really knew what he had experienced. He was trying to communicate to Harrison Ford, that he had seen what no man or woman could ever see because he was a robot. There's metaphysical futility there. There's something about that I was never quite able to put into words. Except for what he said, 'Tears in the Rain.' The first time I did it, I wasn't going to get into this whole thing, so I gave it the other name.

"It's a guitar straight in. I brought in a bit of something for this mix because I wanted a little mystery depth. It's one of those layered shift backwards programs on the Eventide Harmonizer. It's called Bamboo Joe, my own program. Depending on what kind of piece you're playing, you have to alter the time parameters. Otherwise, it's too long or too short. I used the Chet Atkins solid-body nylon acoustic guitar. I had written that piece many years ago. I was always looking for a spot to stick it in. There is a version with some more electric guitars, and it's a bit more like 'Midnight' on the *Surfing* record with all these other things coming in and out. On this particular mix, it's just the guitar, no fancy stuff. It's the eighth song on the record. After all that stuff, maybe it's better it should be just a guitar performance. It's just music."

"MOTORCYCLE DRIVER"

"This is another surf tune. I always thought it had a real appeal to it. My favorite part of the tune is the end. When you mix an instrumental you've got to make sure you throw in candy every now and then. There should be at least six or seven different guitars that come in and say hello/goodbye during the course of the thing. That ending was just something that happened live. I played an E-

Effects.

1. What would independent multiple effects be like if you couldn't apply them separately to the different inputs? Like Rogers without Hammerstein.

2. True stereo inputs let you do two independent reverbs at once at once. Got it got it?

3. Also because of true stereo inputs, you'll have both gate and ambient reverb to play around with simultaneously.

4. Can you say *ambience*? Then you can also simulate the use of an ambient microphone while recording.

5. You'll not only be able to utilize up to five independent delay lines, but also set intervals up to two seconds apiece without compromise.

6. How do four independent pitch shifters, each with a four octave range, sound? Great, that's how.

7. Join this rotary club and you'll simulate a classic rotating speaker with separate rise/fall times for the lows and highs.

8. Severely detuned signals. Mild flanging. And everything in between. Ladies and gentlemen, the SE-50's stereo flanger.

9. For a mild phase to one that's truly radical, the stereo phaser is sure to come in handy.

10. Plug a mic into one input and a keyboard into another and you're set for vocoder.

11. Shhh! The SE-50's noise suppressor is about to kick in.

12. Having separate EQ and noise suppressors per input is one thing. Being able to add reverb, delay and chorus to either or both is quite a cool other.

13. The SE-50's chorus recalls the renowned Roland space chorus circuitry.

14. Naturally, you'll be able to call up the classic gated reverb effect with the SE-50.

15. The compressor evens out dynamic levels and produces more sustain on your guitar.

16. For everything from heavy metal to blues to country, the SE-50 is ready to kick into overdrive or even distortion.

17. You've also got a line driver with the SE-50. Drive carefully.

18. The limiter prevents clipping or overloading on a mixer, an amplifier or even a tape recorder.

19. To simulate panning, move this magazine from one ear to the other while flipping the pages.

20. Add more high end, more low end—you know, more clarity—with the SE-50's enhancer.

21. Need enough reverb to fill a small room? How about the Royal Philharmonic Amphitheater?

Now consider you'll have 28 powerful preset algorithms for combining up to eight effects simultaneously, full MIDI control, not to mention 128 memories. All in a sleek half-rack design.

The SE-50 Stereo Effects Processor, part of the BOSS Pro Series.

It could effect you in a serious way.

BOSS®

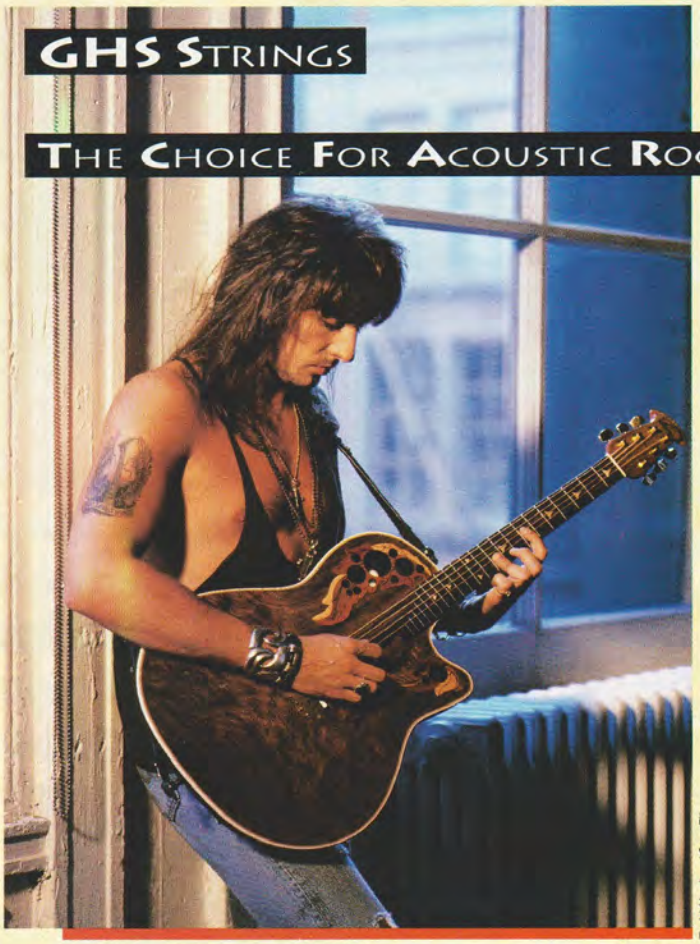
BOSS, Roland Corporation US, 7200 Dominion Circle, Los Angeles, CA 90040-3647. 213 685-5141.

over a B bass as a joke, and every time we would do a rhythm overdub, I'd just play it again. What you heard at the end was 48 tracks of doing that really strange chord. But people can play this. That was a very important criteria. I wanted music that sounded like people could play it, not impossible stuff, although you'd be hard pressed to find people who can play it. It shouldn't sound complicated."

"NEW BLUES"

"'New Blues' is completely intact as it went down in Bearsville. What worked from Bearsville was the live stuff. 'New Blues' has live drums, keyboard and rhythm guitar. There was a cool bass performance by Doug Wimbish, but when I eventually put the melody on, it was rubbing a bit, rhythmically. That was because when I had done the take, I played this two-handed rhythm thing. It's always a rough call when you are a three-piece doing basics that require a melody. Generally, your singer is out there doing a scratch melody. Sometimes, when we'd get a great rhythm track and I'd go to put a melody on, suddenly some rhythm things had been moved around and it compromised the melody. In the case of 'New Blues,' I had to replace the bass. On 'Friends,' I changed the second verse. My original idea of playing octaves wasn't working. Andy asked me what I felt about the song. I told him different feelings I was trying to evoke. One of them was that Celtic thing. He suggested a way of redoing the second verse to really bring that home.

"'New Blues' in a way sums up the whole record. The intent of the record—and it's clear on this particular track—is people playing. Phil Ashley has a trumpet patch on the keyboard. The bass you heard there is mine but the original bass was done by Doug. The drums, keyboard and rhythm guitar all went down live along with that long jam and Phil's trumpet solo. It's all improvised stuff. We kept those things open. It really tied in together, even though the record spans a year and a half, and has two different rhythm sections, and guitars that were done in four different cities since we wandered about in the Bay Area. It's about people playing this music. There's a real human element where everyone is sharing in the direction of the tune. I'm sure if anyone out there listens to other stuff, there were hints of that. Jeff Campitelli playing on 'Satch Boogie' or 'Crush of Love.' Stuff where he was able to fit in where I was going with it. Very often, when I would do something like 'Mystical Potato Head Groove Thing,' it was like I couldn't find anything that would fit in there because of the tightness of what was being delivered there. I'm not so cornered from a sonic point of view as well as melodic and with the solo and harmony, because there's people playing around me. They are all putting in their two cents and we have it on tape, which is great. When I listen to 'New Blues,' and 'Friends,' and 'War' and 'Crying,' the only thing that's different is the sonics. I can hear the influences of different people, Greg versus Simon. Of myself versus Doug, versus Matt on bass. Me working with John Cuniberti versus Andy Johns. And how it blends. I was happy when that happened. This is a completely different record and it affords me a million more pallettes on which to play."

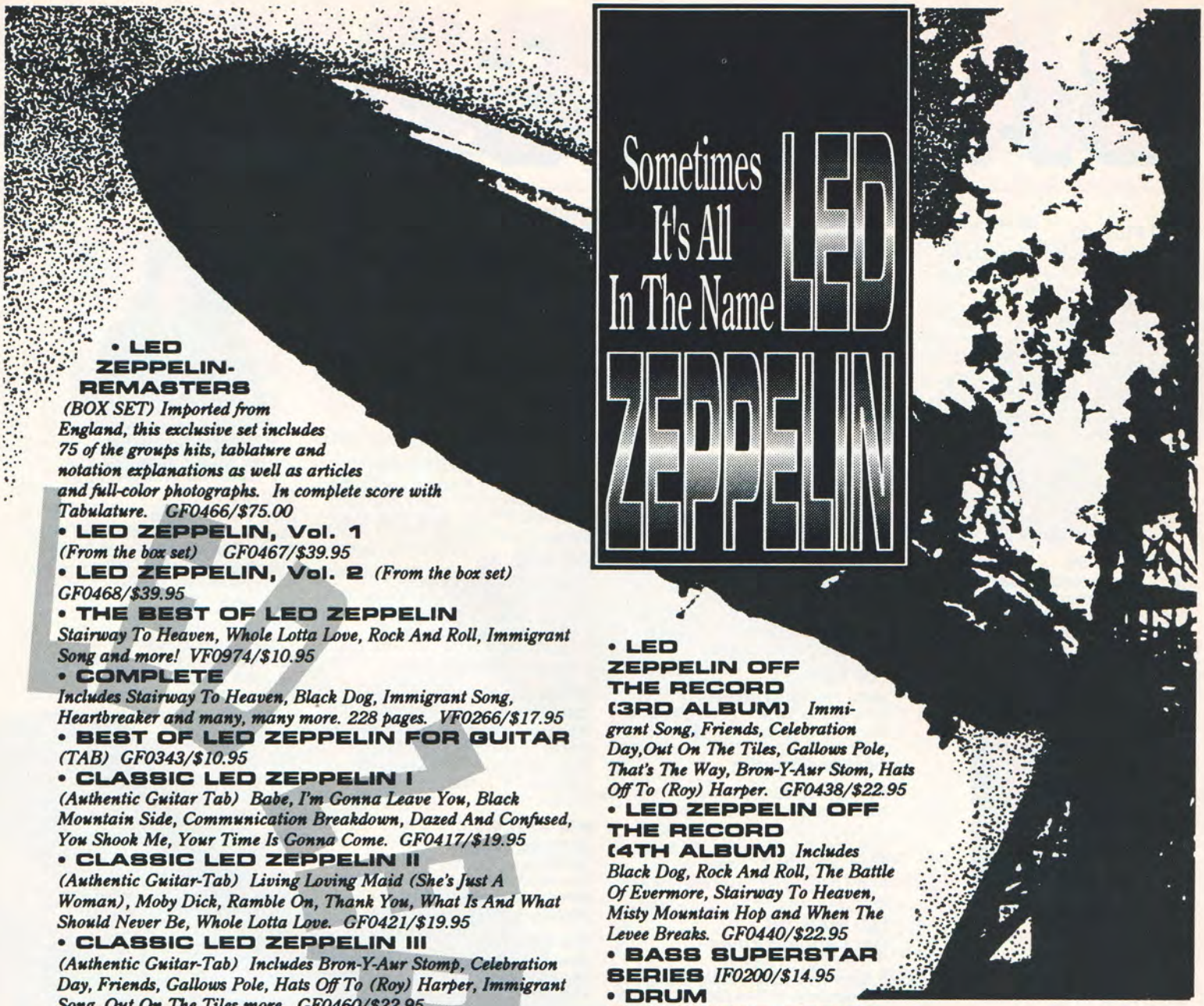


Todd Kaplan / Star File

Nothing will replace the full, rich resounding tone of that old six-string. Just ask Richie–no stranger to acoustic rock. Richie Sambora swears by his GHS Bright Bronze, and when its time to plug in, GHS Boomers are his choice. Hear the sounds of GHS on Richie Sambora's first solo effort, Stranger In This Town.

Manufactured by G.H.S. Corporation
2813 Wilber Avenue,
Battle Creek, MI 49015,
U.S.A.

ghs The String Specialists



• LED ZEPPELIN-REMASTERS *(BOX SET) Imported from England, this exclusive set includes 75 of the groups hits, tablature and notation explanations as well as articles and full-color photographs. In complete score with Tabulature. GF0466/$75.00*

• LED ZEPPELIN, Vol. 1 *(From the box set) GF0467/$39.95*

• LED ZEPPELIN, Vol. 2 *(From the box set) GF0468/$39.95*

• THE BEST OF LED ZEPPELIN *Stairway To Heaven, Whole Lotta Love, Rock And Roll, Immigrant Song and more! VF0974/$10.95*

• COMPLETE *Includes Stairway To Heaven, Black Dog, Immigrant Song, Heartbreaker and many, many more. 228 pages. VF0266/$17.95*

• BEST OF LED ZEPPELIN FOR GUITAR *(TAB) GF0343/$10.95*

• CLASSIC LED ZEPPELIN I *(Authentic Guitar Tab) Babe, I'm Gonna Leave You, Black Mountain Side, Communication Breakdown, Dazed And Confused, You Shook Me, Your Time Is Gonna Come. GF0417/$19.95*

• CLASSIC LED ZEPPELIN II *(Authentic Guitar-Tab) Living Loving Maid (She's Just A Woman), Moby Dick, Ramble On, Thank You, What Is And What Should Never Be, Whole Lotta Love. GF0421/$19.95*

• CLASSIC LED ZEPPELIN III *(Authentic Guitar-Tab) Includes Bron-Y-Aur Stomp, Celebration Day, Friends, Gallows Pole, Hats Off To (Roy) Harper, Immigrant Song, Out On The Tiles more. GF0460/$22.95*

• THE GUITAR STYLES OF LED ZEPPELIN *GF0243/$9.95*

• LED ZEPPELIN COMPLETE *(Easy Guitar) GF0056/$15.95*

• LED ZEPPELIN COMPLETE *(Super-Tab Notation) GF0411/$24.95*

• LED ZEPPELIN GUITAR TECHNIQUES *GF0291/$8.95*

• GUITAR SUPERSTAR SERIES *GF0292/$12.95*

• GUITAR SUPERSTAR SERIES (MORE LED ZEPPELIN) *GF0341/$14.95*

• OFF THE RECORD *(TAB) GF0376/$16.95*

• LED ZEPPELIN OFF THE RECORD (1ST ALBUM) *Includes Dazed And Confused, Your Time Is Gonna Come, Black Mountain Side, Communication Breakdown, I Can't Quit You Baby, How Many More Times. GF0432/$22.95*

• LED ZEPPELIN OFF THE RECORD (2ND ALBUM) *What Is And What Should Never Be, The Lemon Song, Thank You, Heartbreaker, Ramble On, Moby Dick, Bring It On Home. GF0433/$22.95*

• LED ZEPPELIN OFF THE RECORD (3RD ALBUM) *Immigrant Song, Friends, Celebration Day, Out On The Tiles, Gallows Pole, That's The Way, Bron-Y-Aur Stom, Hats Off To (Roy) Harper. GF0438/$22.95*

• LED ZEPPELIN OFF THE RECORD (4TH ALBUM) *Includes Black Dog, Rock And Roll, The Battle Of Evermore, Stairway To Heaven, Misty Mountain Hop and When The Levee Breaks. GF0440/$22.95*

• BASS SUPERSTAR SERIES *IF0200/$14.95*

• DRUM SUPERSTAR SERIES *DF0028/$12.95*

• DRUM TECHNIQUES *DF0013/$9.95*

Available Only Through Warner Bros. Publications Inc.

Check or money order enclosed
(Make check payable in U.S. funds, to Warner Bros. Publications)
Bill my ☐ Mastercard ☐ Visa ($15.00 minimum on credit card orders)

Card No. _____ Exp. Date _____
Signature _____
Name _____
Address _____
City _____ State _____ Zip _____
Phone # _____

Please send the books I have indicated above. For shipping and handling, I have included $3.00 for the first book, $1.50 for each additional book. New York, New Jersey, California, please add appropriate sales tax.

Mail to: Warner Bros. Publications Dept. JG
265 Secaucus Road
Secaucus, NJ 07096-2037
Prices Subject to change.

Please allow 4-6 weeks for delivery

BACK ISSUES

502 FEB. 85
Ritchie Blackmore cover-
Highway Star • All Night Long (Squier) • *General Lee • Midnight Maniac • Yngwie Malmsteen-poster

607 JUL. 86
Dokken cover-
Alone Again • *Start Me Up • • *Shapes Of Things • Midsummer's Daydream Rik Emmett-poster

608 AUG. 86
Hackett/Howe cover-
Jekyll And Hyde • Pinball Wizard • Day By Day • Iron Man • Tony Iommi-poster

611 NOV. 86
3rd Anniversary Issue
Ice Cream Man Marching Out • Why Worry • Change It • Billy Sheehan-poster

612 DEC. 86
Steve Vai cover-
*Tobacco Road (David Lee Roth) • *Soul Man (Sam & Dave) • *Run To The Hills • *Can't Find My Way Home) • Stevie Ray Vaughan-poster

701 JAN. 87
Schon•Campbell cover-
*Stone In Love • *Twiggs Approved • Foxy Lady • Sunday Bloody Sunday • Heart-poster

702 FEB. 87
Lee•DeMartini cover-
Lightning Strikes • You're In Love • *Reeling In The Years • Samba Pa Ti • Cinderella—poster

704 APR. 87
Lynch/Sheehan cover-
5150 • *Shy Boy • *Road Games • In My Dreams • Van Halen-poster

705 MAY 87
Bon Jovi cover-
*You Give Love A Bad Name • *Master Of Puppets • Blue Wind • American Tune • Vinnie Vincent-poster

706 JUN. 87
Iron Maiden cover-
*Wasted Years • *New World Man • *White Room • Quarter To Midnight • Tony MacAlpine-poster

707 JUL. 87
Tom Scholz cover-
*More Than A Feeling • *Nobody's Fool • Keep Your Hands To Yourself • *Locked In • Judas Priest-poster

709 SEP. 87
Jimi Hendrix cover-
Who Made Who • (You Can Still) Rock In America • Smoking Gun • *Voodoo Chile (Slight Return) • Jimi Hendrix-poster

801 JAN. 88
Michael Schenker cover-
*Suicide Solution (Live) • Into The Arena • *Roxanne • Life In The Fast Lane • *Teen Town (bass line only)•Randy Rhoads-poster

803 MAR. 88
Def Leppard cover-
*Free Bird • Women • Bourree In E Minor • Skeletons In The Closet • Anthrax & Megadeth-poster

804 APR. 88
George Lynch cover-
*Unchain the Night • Another Nail For My Heart • *Too Rolling Stoned • Frenzy • Paul Gilbert-poster

805 MAY 88
Guitar Jam cover-
Crying In The Rain • Rock Me • *Sweet Emotion • *Long Distance Runaround • Campbell Sambora Gillis-poster

810 OCT. 88
David Gilmour cover-
*Another Brick In The Wall, Part Two • Eight Miles High • Queen Of The Reich • *S.A.T.O. • Queensryche-poster

811 NOV. 88
5th Anniversary Issue
*Black And Blue • Wake Up Dead • Song Of The Wind • Always With Me, Always With You • Joe Satriani-poster

812 DEC. 88
Cinderella cover-
*Gypsy Road • *Come On (Part 1) Damn Good • Zap • Led Zeppelin-poster

901 JAN. 89
Richie Sambora cover-
Bad Medicine • While My Guitar Gently Weeps • *Can I Play With Madness • Suite Judy Blue Eyes Judas Priest-poster

902 FEB. 89
Lynch/Bratta cover-
Kiss Of Death • *Pour Some Sugar On Me • Sweet Child O'Mine • T-Bone Shuffle • *NV43345 • Guns N' Roses-poster

903 MAR. 89
Zakk Wylde cover-
*Miracle Man • *Nothing But a Good Time • *Rock N' Roll Hoochie Koo • Bad Moon Rising • Reptile • Johnny Winter-poster

904 APR. 89
Anthrax cover-
*When Love Comes To Town • Spanish Fly • You Know What I Mean • Be All, End All Jessica • Jeff Beck-poster

905 MAY 89
Joe Satriani cover-
*Sunshine Of Your Love • *Ain't Talkin' 'Bout Love • *Hot Dog And A Shake • Ice Nine Live) • La Bamba (Los Lobos) • Eric Clapton-poster

906 JUN. 89
Jake E. Lee cover-
*One • *Confidence Man • Here Comes The Sun • High Wire • The Pepper Shake • Metallica-poster

908 AUG. 89
Mr. Big cover-
*Addicted To That Rush • *Every Breath You Take • Point Of No Return • Fire Woman • Modern Day Cowboy • Steve Morse-poster

909 SEP. 89
Jeff Beck cover-
Eyes Of A Stranger • *I've Seen All Good People • Goodbye Pork Pie Hat • *California Girls • *Behind Blue Eyes • Pete Townshend-poster

910 OCT. 89
Joe Perry cover-
Rag Doll • *Wish You Were Here • *Highway To Hell • All That You Dream • Wait Till Tomorrow • Jimi Hendrix-poster

911 NOV. 89
Vaughan•Reid •Hammett cover-
*Jump In The Fire • Patience • *Scuttle Buttin' • End Of The Line • *Cult Of Personality Vernon Reid-poster

912 DEC.
Jake E. Lee & Mark Kendall cover-
*Mista Bone • The Forgotten, Part Two • Practice What you Preach • *China Grove *The Ocean • John Sykes-poster

9001 JAN. 90
Motley Crue cover-
*Dr. Feelgood • Yesterday • Man For All Seasons • *Deuce • *Mutha (Don't Wanna Go To School Today) • Steve Stevens-poster

9003 MAR. 90
Joe Satriani •Michael Wilton cover-
Big Bad Moon • *I Don't Believe In Love • The Shortest Straw • Close My Eyes Forever • *Rock And A Hard Place • Rolling Stones poster

9004 APR. 90
Beach•Hill•Sabo cover-
Headed For A Heartbreak • *18 And Life • Over My Head • *Suffragette City • Truckin' • Jerry Garcia-poster

9005 MAY 90
George Lynch cover-
People Get Ready • *Sittin' On Top Of The World • Mr. Scary • *Janie's Got A Gun • Excerpts from Quadrant 4 • Jimmy Page-poster

9006 JUN. 90
Jimi Hendrix cover-
*Presto • 32 Pennies • Abigail • Anesthesia: Pulling Teeth (bass line only) • Hey Joe • Greg Howe • Blues Saraceno-poster

guitar®
FOR THE PRACTICING MUSICIAN

guitar FOR THE PRACTICING MUSICIAN

GOOD MUSIC NEVER GOES OUT OF STYLE

Only $5.95 each
OR
Buy Any 5 for $24.95

Asterisk indicates bass lines included

9007 JUL. 90
Steve Vai cover-
*Call It Sleep • My Old School • *Forever • *Gutter Ballet • *Bigmouth Strikes Again excerpts from Icarus Dream Suite • Kiss- poster

9008 AUG. 90
Randy Rhoads cover-
Steal Away (the Night) • *Up All Night • Long Time • *Mystical Potato Head Groove Thing • Black Velvet • Slaughter-poster

9009 SEP. 90
Clapton/Campbell Van Halen cover-
*I Wish It Would Rain Down • Toy Soldier • *Hot For Teacher • Hands All Over • House Of Pain • Eddie Van Halen-poster

9010 OCT. 90
Bon Jovi•Beck cover-
Blaze Of Glory • *Epic • Go Your Own Way • I Think I Love You Too Much • Life Goes On • C.C. DeVille-poster

9011 NOV. 90
7th Anniversary Issue
I Would Love To • Miles Away • *Got The Time • *What Is And What Should Never Be • Runnin' Down A Dream • The Year In Rock Guitar-poster

9012 DEC. 90
Warren DeMartini cover-
Lovin' You's A Dirty Job • *Crossfire • Decadence Dance • Civil War • Smoke On The Water Jimmie Lee & Stevie Ray Vaughan-poster

9101 JAN. 91
Vernon Reid cover-
Type • *Jealous Again • *Stop • Bluebird Cliffs Of Dover • Eric Johnson-poster

9102 FEB. 91
Jason Becker•Jim Martin cover-
*Falling To Pieces • *Higher Ground • Air • Love In An Elevator • Terminal Beach • Flea (Red Hot Chili Peppers)-poster

9103 MAR. 91
Queensryche cover-
*The Best I Can • *Hell's Bells • *Fly To The Angels • *Joey • *The Boys Are Back In Town • Thin Lizzy-poster

9104 APR. 91
Hendrix/Morse/Gibbons cover-
The Star Spangled Banner • Highland Wedding • *My Head's In Mississippi • *Lucretia •*A Lil' Ain't Enough •Jimi Hendrix-poster

9105 MAY 91
Vaughan/Perry/Lifeson cover-
*Walk This Way • *Mary Had A Little Lamb • *Free Will • *Crosseyed Mary • *Dream Warriors George Lynch-poster

9106 JUNE 91
Jimmy Page cover-
Bron Yr Aur • *She Talks To Angels • *Coming Of Age • *War Ensemble • *Love Me Two Times • Slayer-poster

9107 JULY 91
Classics Issue -
*Mean Street • *Seek & Destroy • *Bohemian Rhapsody • Caprice No. 24 • *Turn! Turn! Turn! • Queen-poster

9108 AUG. 91
Eddie Van Halen cover-
*Poundcake • *All The Way From Memphis • *The Needle And The Damage Done •*Incident At Neshabur •Van Halen-poster

9109 SEP. 91
Nuno Bettencourt cover-
*Get The Funk Out • *Monkey Business • *Question • *Anarchy In The U.K. • *Daddy, Brother, Lover, Little Boy • Mr. Big-poster

9110 OCT. 91
Skid Row cover-
**The Threat • *You Could Be Mine • *Bad To The Bone • *Green River • Jesu, Joy of Man's Desiring • Skid Row-poster

9111 NOV. 91
Eric Johnson/Jeff Cease/James Hetfield cover-
*Runaround • *Twice As Hard • *Enter Sandman • *I Wanna Be Sedated • *Trademark • Jason Becker Benefit Concert-poster

9112 DEC. 91
Geddy Lee/Marty Friedman/Jason Newsted cover-
*Don't Tread On Me • *Go To Hell • *La Villa Strangiato • *Summerland • Helplessly Hoping • Geddy Lee & Alex Lifeson-poster

9201 JAN. 92
Guns & Roses cover-
*Through the Never • *Shout at the Devil • *From the Beginning • *I Want You Back • Nikki Sixx-poster

9202 FEB. 92
Dave Mustaine• Eric Johnson cover-
*Hangar 18 • *Righteous • *Badge • *Flight of the Wounded Bumble Bee • *We Die Young • Nuno Bettencourt-poster

9203 MAR. 92
Hall of Fame Issue
*Runnin' With the Devil • *Castles Made of Sand • *Whole Lotta Rosie • *The Sky is Crying • *The Weight • Vivian Campbell/Zakk Wylde-poster

9204 APR. 92
Slash/Duff cover-
*Communication Breakdown • *In My Life • *Outshined • *Remember When • Randy Rhoads-poster

9205 May 92
Phil Collen/Rick Savage cover-
*Alive & Kickin' • *One Way Out • *Give it Away • *Break on Through • Guitar 101-poster

9206 June 92
Yardbirds cover-
*Shapes Of Things • *Rusty Cage • *No More Tears • *Deja Vu • *Tush • Corrosion Of Conformity poster

9207 July 92
Randy Rhoads cover-
*Madman • *I Still Haven't Found What I' Looking For • Tie Your Mother Down • *Mouth For War • Crazy Train• Tracii Guns poster

Minimum order: Two Issues

CALL TODAY! 1-800-331-5269

CREDIT CARD ORDERS ONLY • VISA or MasterCard • 9AM-5PM EST Mon. - Fri.
Due to the fact that back issues are at a limited supply, please pick and indicate alternate titles on your order form. This will help us serve you more efficiently.

Mail this order to:
MAIL BOX MUSIC, P.O. BOX 341, RYE, NY 10580

MONEY BACK GUARANTEE: 100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days. **NOTE**: NY, NJ, CT & TN residents, please add sales tax. Please also add shipping charges as follows: for orders shipped within the U.S. $3.50 Canada $5.00. Other foreign orders $3.50 plus $4.00 per item. Allow 4-6 weeks for delivery. **Please make payments in U.S. funds**. Prices subject to change without notice.

Please rush my order as listed:

ITEM NO._____ TITLE _____ PRICE_____
ITEM NO._____ TITLE _____ PRICE_____
ITEM NO._____ TITLE _____ PRICE_____
Subtotal_____
NY, NJ, CT, TN sales tax_____
Shipping (U.S. $3.50, Canada $5.00)_____
Total_____

Name_____
Address_____
City_____ State_____ Zip_____

❑ Check/Money Order enclosed payable to MAIL BOX MUSIC P.O. BOX 341, RYE, NY 10580
❑ Charge My ❑ Visa ❑ MasterCard

Account No._____ Expiration Date_____

Cardholder Signature_____

462 ❑ PLEASE SEND ME A FREE CATALOG

THE SOFT TOUCH
OF HARD ROCK.
MATT DIGGS
Guitarist & Vocals
with Freewill
Bronze, Lt. Gage .011
Dean Markley
S T R I N G S
RESTRING YOUR SOUL.
DEAN MARKLEY
BRONZE
DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 (408) 988-2456
(408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX COPYRIGHT FEBRUARY© 1991 DEAN MARKLEY INC.

Jon Chappell

Vito Bratta

Michele Morton

Guitar Shop is a new column that discusses equipment and technology with the pros. We'll handle everything from string winders to amp stacks—the only ground rule is that the product has to be something that the person went out and bought himself, and did not acquire through an endorsement deal or other special discount. What we have here is unsolicited testimony for a product someone uses just because he or she thinks it's great. This month we spoke with Vito Bratta about Fender Stratocasters. Vito's work with White Lion established him as a guitarist whose prowess at burning up the fretboard is equaled by his superior phrasing technique, strong melodic sense and overall musicality.

Throughout his career, Vito has played mostly Strat-style guitars. But he's also played a Les Paul, an Ibanez, and Steinbergers with active EMG pickups. Now it seems Vito has come full circle, because when we caught up with him he had just bought a stock, off-the-rack, three-pickup Fender Stratocaster. Here are some of Vito's thoughts on guitars, and the importance of having that one signature guitar:

How long have you been playing Strats?

Since 1981. My first guitar was a 1975 Les Paul, and my second guitar was an Ibanez Destroyer. I picked up a Fender Strat in 1981, and that's the guitar I recorded *Pride* with in 1987.

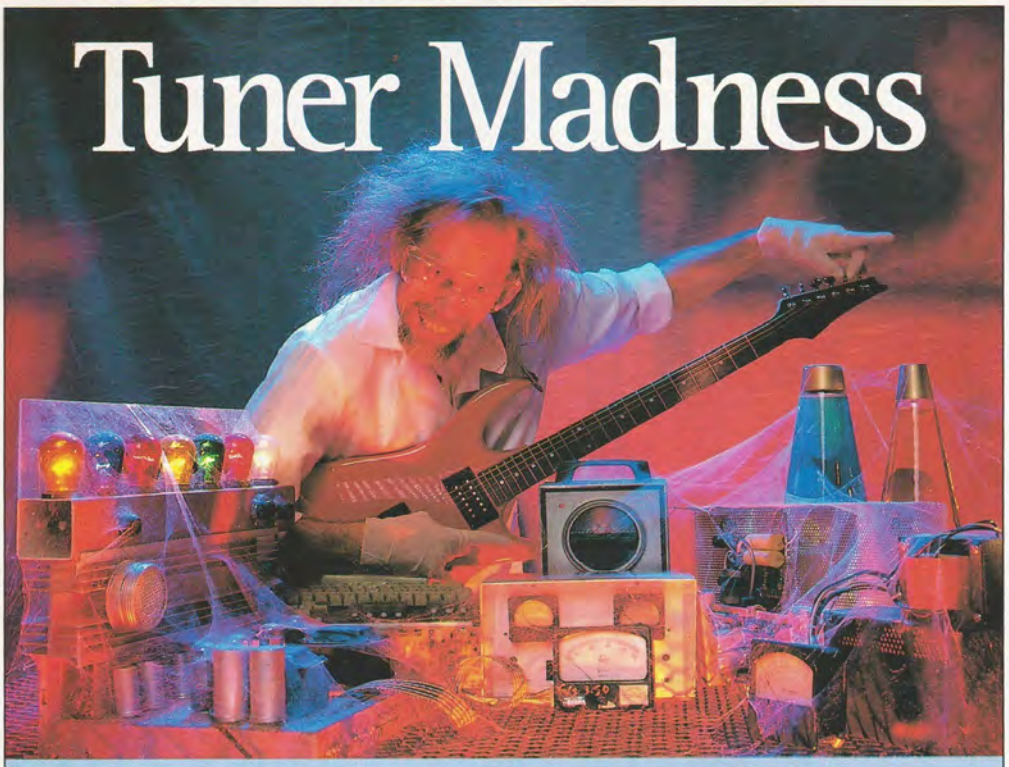
How did you come to own the Strat you just bought?

I had two ESPs and I needed a third guitar as a spare for a European tour. I was rehearsing in Los Angeles, and I walked into the Guitar Center on Sunset and just saw it there on the wall—a blue sunburst Fender Stratocaster American Standard.

What made you try that one, as opposed to the scores of other guitars there?

For a long time now I've just been concentrating on being a guitar player; I haven't been so concerned with the equipment end of things. I let my guitar tech worry about that. I wasn't up on what were the hot new guitars or what the latest pickups were. I just wanted to play. I walk into the Guitar Center and see a Fender Stratocaster with 22 frets, which immediately impressed me, because for the longest time you couldn't get 22 frets on a Fender. The 22nd fret is really important to me. Whenever I see pictures of guitar players playing Fenders, I always look to see if it has 21 or 22 frets—to see if it's an old one or a new one. So I picked up this 22-fret Fender and suddenly it just hit me: The guitar was made as solid as a rock. You could just feel it...the satin finish on the neck, everything. So I bought it on the spot. I just pulled it off the wall,

Tuner Madness



Trying to match the features and price of the new Sabine Rack Tuner is sheer madness. In fact, the remarkable RT-1600 offers features unequalled by rack tuners costing more than twice as much.

Constructed from heavy-gauge steel, the RT-1600 is built tough for the demands of the road. The large LED display is easy to read – even on a dark stage. Silent tuning is possible thanks to the mute feature, plus dual inputs allow two instruments to be connected at the same time.

Best of all, the RT-1600 shares the same new technology found in Sabine's best-selling ST-1500 AutoTuner. Features include One-Touch Recalibration with new Manual Mode, Tone Generator for tuning by ear, and Transpose command to shift the tuner's entire scale to match the key of any non "C" instrument.

Don't go crazy looking for all the best features in one rack-mount automatic chromatic tuner – they're already available for a price that'll blow your mind. See the ingenious new RT-1600 at your Sabine dealer today.

Sabine
Musical Manufacturing Co., Inc.
4637 N.W. 6th St., Gainesville, FL 32609
Phone: 904/371-3829, Fax: 904/371-7441

ONE YEAR LIMITED WARRANTY
MADE IN THE USA

Senses all 12 notes of the musical scale; has full 7-octave range. Will tune any stringed, brass or wood-wind instrument or voice. Accurate to +/– one cent.

Tuner Genius

the same as anyone walking in off the street.

Did you have to have it altered in any way?

I had two EMGs put in and the Floyd Rose installed, and I wanted slightly higher frets. But even with the stock Lace pickups and the Wilkinson bridge, which is a great system, it's still an incredible guitar. I kind of regret changing it, but since it was my spare, it had to be like my stage guitars. I'll have to get another one and just leave it as is.

But if you're customizing it anyway, why is it necessary to have a Fender rather than a quality copy?

Because it says Fender, and with that comes the history, and the heritage, and the knowledge that whatever happens with this and that hot guitar, 20 years from now there will still be Fender. It took me a while to realize how important that is to me. I get emotionally attached to a guitar. An amp you can throw in the closet and not drag out until your next tour, but a guitar is a very personal thing.

The point in coming full circle with the Strats is that signature thing. That one guitar. Van Halen had that gutted-out Strat he played for years, Stevie Ray had the sunburst, and Jimmy Page had the Les Paul. I got away from that—having one guitar—and it might be psychological, but somehow when you put the name "Fender" on a guitar, there's a heritage there. You know the guitar will be there for you for years to come. I want to get back to having just one guitar. If I can go onstage night after night, if I can play on a record—an entire album—with just one guitar, that's my dream. And you can do that with a Fender Strat.

Do you have a routine for auditioning guitars?

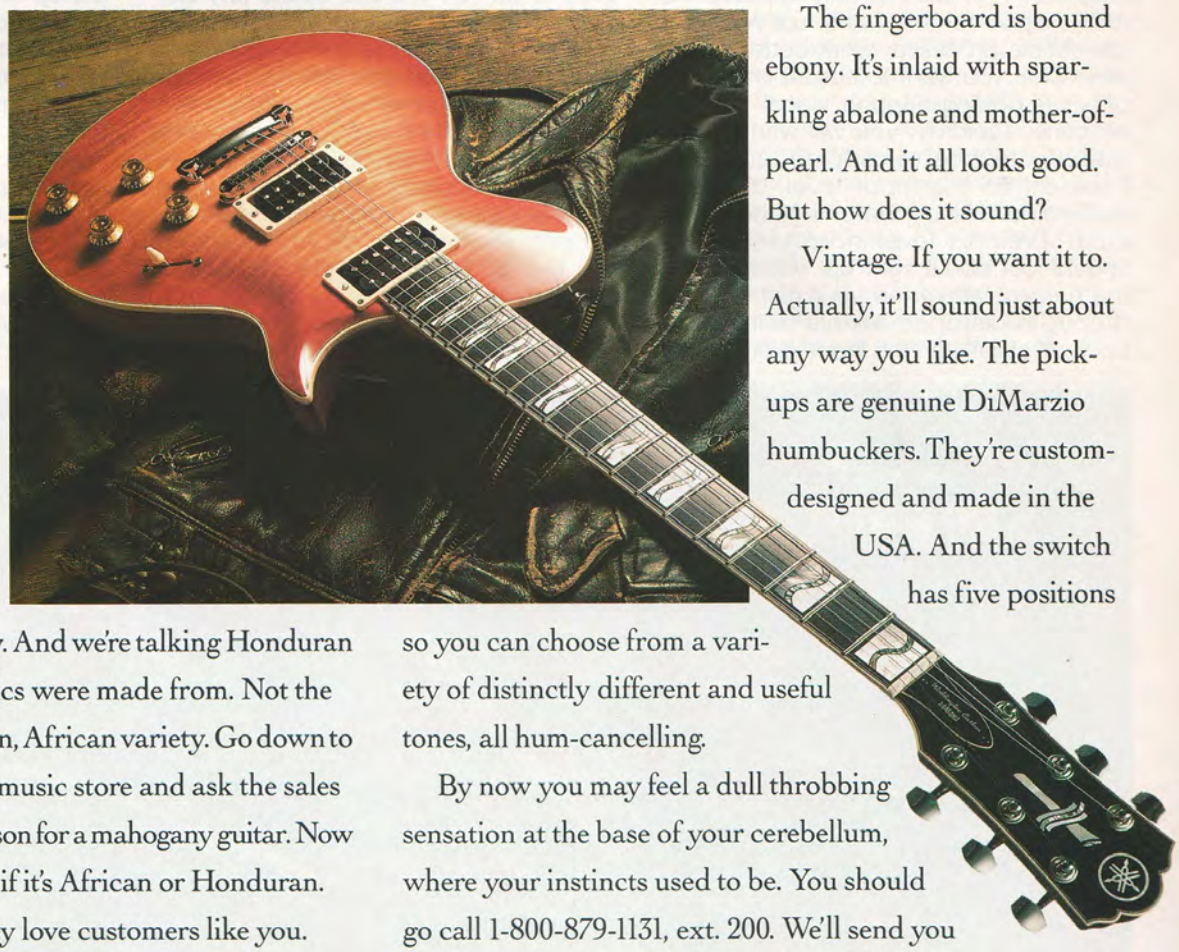
Nowadays I'm more into the playing aspect than the technical side. For example, when I pick up a guitar, I automatically know that I want two humbuckers, a Floyd Rose and 22 jumbo frets, so I pay more attention to how the guitar plays. If the neck is a little different, I can adjust. I'm not one of these people who can say I like this or that radius. I'll get used to it. I don't bring in a slide rule to adjust the pickup height. In fact, I don't even plug the guitar in. When I go in to buy a guitar, I just tell them I want peace and quiet. I don't even want an amp. Everybody says, "You don't want to plug it in? How are you going to know what it sounds like?" And I say, "Why?" There are a million pickups I can use. My amp at home is not the one in the store. You can replace anything on a guitar. But you can't replace the wood or alter the way it feels. You buy the guitar for the neck and the body and the way it plays. Let me put it this way: I bought this Fender without ever plugging it in.

NEVER CHANGE. NEVER ADAPT. NEVER IMPROVE.

AND DIE NAKED, COLD AND ALONE.

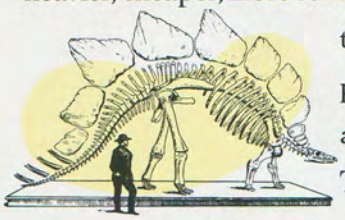
The dinosaurs could have used this kind of wisdom. Instead they relied on tradition. They relied on old thinking. They relied on the weather forecast. Bad move.

With this in mind we designed the Weddington. It's one guitar that respects tradition. It captures the style and sound of vintage guitars without forgetting this simple fact; we've learned a lot since Ike was president.



Like what makes a vintage guitar sound so good. And what doesn't. And it's not about how old it is. And it's not about the color of the pick-ups. It's about wood.

The Weddington body is a single, solid piece of mahogany. And we're talking Honduran mahogany. The kind the classics were made from. Not the heavier, cheaper, more common, African variety. Go down to the music store and ask the sales person for a mahogany guitar. Now ask if it's African or Honduran. They love customers like you.



Stegosaurus ungulatus: Evolutionary fad.

The top is figured maple. It brings a bit of brightness to the Weddington's tone. And it's one of the pieces that was carefully selected by our own expert wood buyers. Their sole job requirement is to find beautiful wood for our guitars. The end result is spectacular. Look at the picture there. Nice job.

The neck is mahogany and maple, set-in to the body. The heel is beautifully sculpted so it's easier to play the higher frets. They didn't have this in the old days. This is progress.

The fingerboard is bound ebony. It's inlaid with sparkling abalone and mother-of-pearl. And it all looks good. But how does it sound?

Vintage. If you want it to. Actually, it'll sound just about any way you like. The pick-ups are genuine DiMarzio humbuckers. They're custom-designed and made in the USA. And the switch has five positions so you can choose from a variety of distinctly different and useful tones, all hum-cancelling.

By now you may feel a dull throbbing sensation at the base of your cerebellum, where your instincts used to be. You should go call 1-800-879-1131, ext. 200. We'll send you more information about the Weddington Custom, Classic and Special. Or go down to your local Yamaha Guitar Dealer and take a look at the Weddington. You can touch it. You can pick it up. Best of all, you can play it.

The dinosaurs cannot. There's a moral here somewhere.

YAMAHA®

Weddington

© 1991 Yamaha Corporation of America, Guitars, P.O. Box 6600, Buena Park, California 90622-6600. (714) 522-9011.

AMP QUESTIONS
Alex Aguilar

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

Question: I play through a Crate G60 with a Celestion 12" speaker. I recently purchased a Zoom 9002 guitar effects processor and am currently running it into the amp. The problem is that the amp's distortion in channel 1 doesn't seem to be as punchy as before. Could the Zoom have anything to do with it? What can be done?
—B. Jones/Laramie, WY

Answer: By your description of the problem, I would have to say that the Zoom is indirectly responsible for the change in your amp's distortion characteristic. If your amp is equipped with an effects loop, try placing the unit in this location, as opposed to in the front end of the amplifier. This will not only improve the amp's signal-to-noise ratio, but will make the effects processor work better. Either way, what you want to ensure is that the effect is getting enough signal to work properly. Typically, you will want to run the effect close to clipping, and then back off on the input level. You can determine this by watching the unit's input level/clip level indicator light. It should just about light up when you hit the hardest attack on your guitar. If the output is distorted at this point, then back off slightly on the input level control. Now adjust the effect's output level to the desired volume level. If the unit is equipped with a switchable input level setting, such as -10dbM or +4dbM, select the one that gives best operation (+4dbM for effects loops, or line level operation). By optimizing the level relationships of all your gear, you should be able to get great results from your present setup.

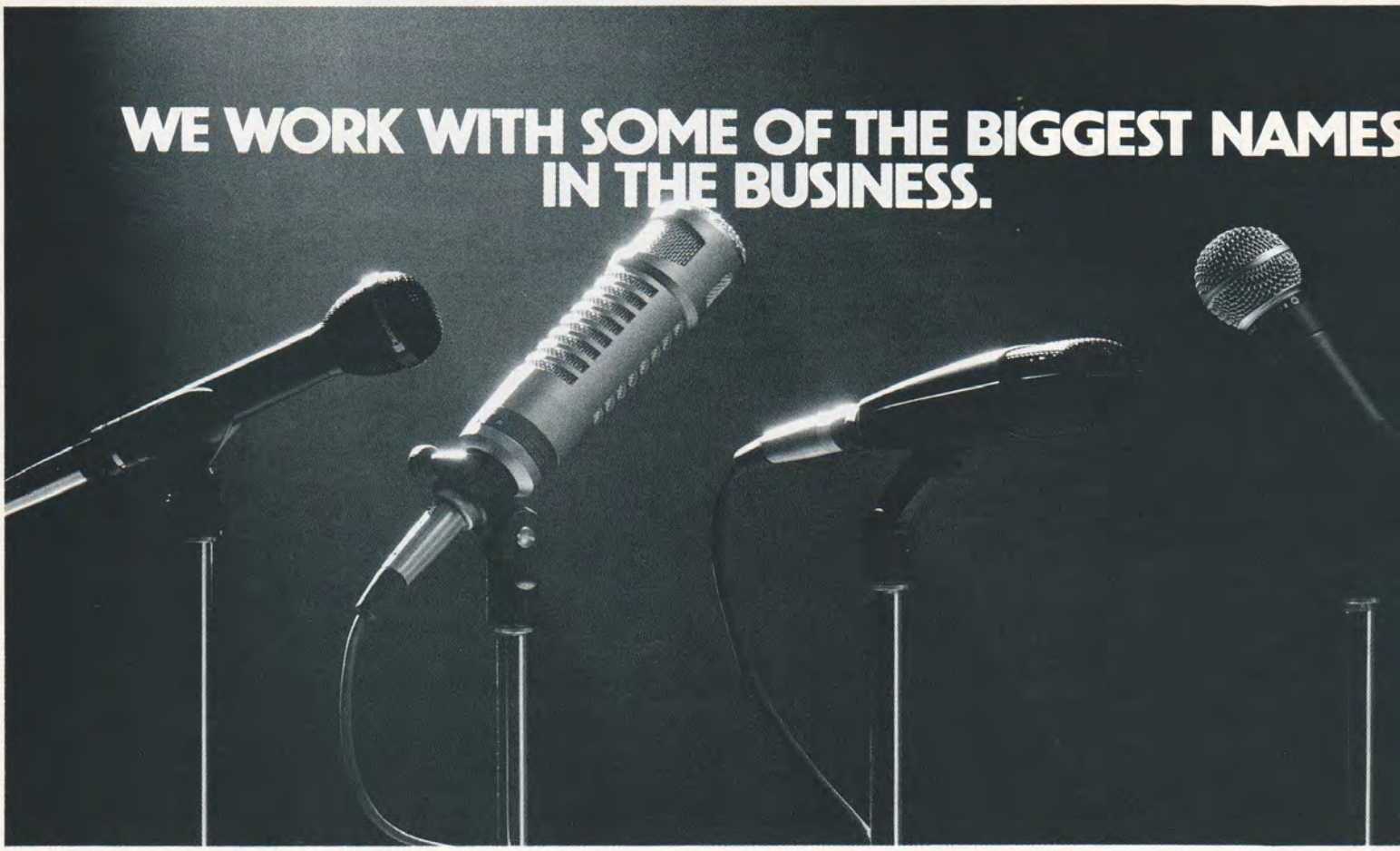
Question: In the near future, I will be relocating to Germany. I own an American amp, which naturally runs on 110 volts, 60 Hz. Although a transformer could take care of the different AC voltage, the frequency of the line voltage there is 50 Hz. Will this create any difficulties?—Claus Crasselt/Montville, NJ

Answer: There are many excellent export transformers available that will perform nicely with your amplifier. Most US power transformers are rated for operation at 117 volts, 50 to 60 Hz. This should fall within the operating range of your gear. Some equipment, particularly certain signal processing devices, are really not happy at 50 Hz. The result in this case is a loud hum. If this occurs in your amp, you may want to contact the amp's manufacturer and discuss the possibility of changing the unit's power transformer to one that is more suitable to operation at 50 Hz, 220 volts.

Question: I have owned a Carvin cabinet for about 6 months now. Recently, I noticed a problem with it. Sometimes when I am playing, or right when I turn the amp on, I get a strange, fuzzy vibrating sound. I also noticed that while this is occurring, the tubes light up and fade out quickly. Do you think that the tubes could be the problem?
—Elliot Lemberger/Calabasas, CA

Answer: The first thing to definitely check out would be the output tubes. Tubes that are old could possibly cause the symptoms you describe. In addition, preamp tubes that have become microphonic could also be the problem. At any rate, I generally recommend changing the power tube once per year, along with rebiasing and a general tuneup to keep your amplifier in top condition. Incidentally, a tube that glows bright orange is shorted, and should be changed at once!

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway, New York, NY.



GUITAR QUESTIONS
Barry Lipman

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

Question: Why do my guitar's pots and switches sound scratchy when I play through my wireless?
—Rex Espinosa/Troy, MI

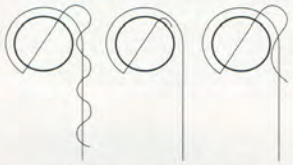
Answer: According to my partner, Morgan Pettinato, you need to use a 220pf capacitor between the signal and the ground on the wire that plugs into your guitar's output jack. Use a small ceramic capacitor that will fit inside the jack's housing.

If you have active electronics and your wireless is the type that uses the signal wire as the transmitting antenna, you will need to have an electronics technician separate the antenna circuit from the input signal circuit and install a separate little antenna wire. Otherwise, the whole active circuit, including the battery, will become involved in transmitting the signal, and will contribute much noise to your sound.

Question: What can I do to keep my guitar from going out of tune?
—Marc Villareal/Alice, TX

Answer: Most tuning stability problems come from two causes. Either the strings are not securely attached to the tuning posts, or they were not stretched out thoroughly before fine tuning. I can't tell you how many players don't know these two simple tricks of the trade. I attribute my knowledge of the string wrapping method to New York guitarist Marc Shulman, who told me about it many years ago.

The best way to affix the strings to the tuners is as follows (see diagram). For unwrapped steel strings, and for nylon strings, bring the string up past the post and wrap it around and pull it tight through the hole. Bring it back around the post the other way and pass it under itself so it locks tight when you tighten it. Unwrapped nylon strings require three



passes under the string and around itself to really twistlock them down, as they have an amazing tendency to slip. Wrapped steel strings need only be pulled tightly the other way where they exit the post (see diagram), as a good, sharp "S"-shaped bend through the post will lock the string by means of the friction of the wraps.

The next essential step is proper string stretching. Tune all the strings close to pitch, but before you fine tune, stretch each string and retune it until you can stretch it severely and have no need to retune! If you do not stretch them until they will stretch no more, they will still be stretching while you are playing, all the more so if you bend a lot of notes. Even if you never bend notes, repeated little pulls resulting from picking or strumming will soon pull the strings flat.

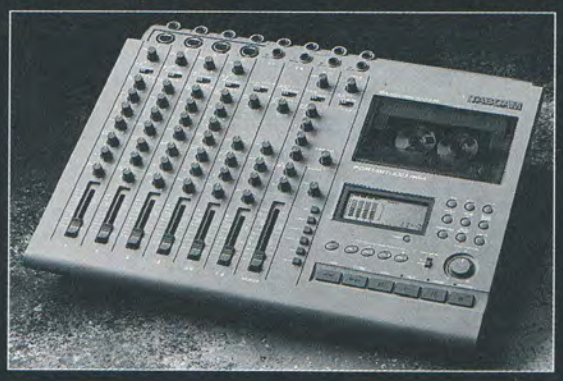
Question: Will tuning my Ovation 12-string guitar to E hurt it in any way?
—Victor Putnam/Kent, WA

Answer: Go ahead and tune it up to full concert pitch! Ovations, like most modern 12-string guitars, can take full tension with light gauge strings. Unless there is a written warning visible inside the guitar, you should not have any problems, assuming the truss rod and action are correctly adjusted for your personal playing style.

If your 12-string has been playing fine in D, or some other lower-pitched tuning, you will most likely need some adjustments to insure proper playability once you have tuned back to standard pitch. This is usually a simple matter of tightening the truss rod slightly; rarely will anything else need adjusting if the guitar was really playing fine at a lower pitch.

We know who you are. Maybe not your name, but we do have something in common. We both know the importance of having the best possible mics and mixers working for you. And, having already invested in the kind of big-name professional mics that do real justice to your sound, you've been looking to procure a big-name professional recorder/mixer that'll work with you and your mics, without breaking the bank. An affordable four-track like the new TASCAM 464 Portastudio. It comes with four low-impedance XLR balanced mic inputs, standard. Which means no mic adaptors to deal with. And 3-band sweep midrange EQ circuits on all four mic inputs is also standard.

But, wait. There's more. Like all the added versatility and sophistication you get with the 464. Including a dual-point autolocator, plus return-to-zero. Auto rehearse. Auto punch-in/out. And two additional stereo inputs, each with its own 2-band shelving EQ. Plus dual effects sends. Two stereo effects returns. And a two-speed transport with all solenoid-type controls for quick and reliable response. All for only $899, suggested retail.



Come see your nearest TASCAM dealer today and step up to the 464 Portastudio.

TASCAM

THE METAL EDGE

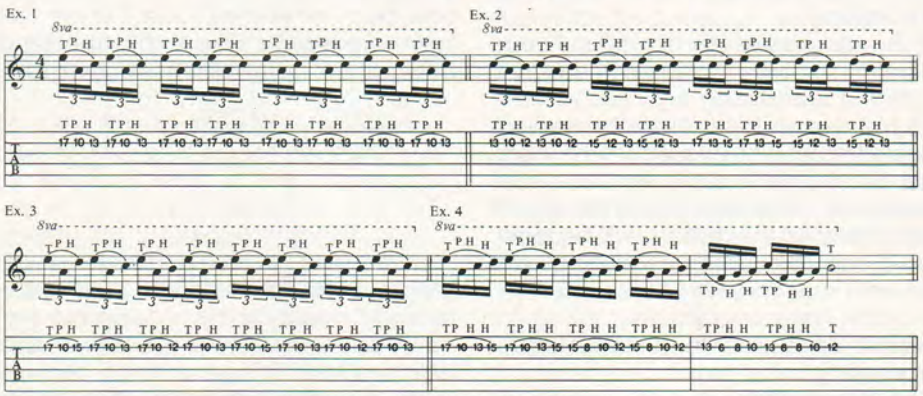
Ambition Versus Reality by Alex Skolnick

Setting goals for yourself is one of the most important things you can do to improve in any area of life, and music is no exception. Effectively setting goals as a musician requires that you take a good look at the pros and cons of planning out your musical activity. Today, let's talk about this in detail, and how it affects your guitar playing.

We'll start with the match that lights the fire: inspiration. Seeing a concert, listening to an album, hearing someone wailing in a music store, reading an interview with your favorite artist, for example. These are just a few of the many things that can create a burning desire in a musician to further his or her own skills. However, one must handle inspiration with care. It is easy to get over-excited about your new inspiration and set too many difficult goals for yourself over a short period of time.

Picture a guy (we'll call him Bill) coming out of a Dixie Dregs concert and deciding he really wants to be able to play like Steve Morse. The next day, he takes out his favorite Dregs album and decides he's going to learn all the solos. After several futile attempts at the first song, he gives up and moves to the second one. It's no easier, so he goes to the third song, decides it's too hard, and moves on. This continues for several more songs. Finally, he gives up and decides he's just not good enough to play this stuff. Discouraged, he picks up his guitar less often, and doesn't set any goals, because he feels they're not going to get him anywhere.

What we have here is a classic case of ambition vs. reality. The goals that Bill set for himself were not realistic, given his ability at the time. Yet, there are many ways he could have improved his musical knowledge and skills by studying this very same music he had trouble with. The first step would be categorizing his goals as "long-term" and "short-term." Learning all the solos on the album would be a long-term goal. A short-term goal would be something like taking just one guitar lick from the record and figuring out what the notes are. In setting these goals, it is best realized that the music Bill wants to learn, in this case, is the result of years and years of guitar practice, study of music theory and experience, all applied to a combination of musical styles. Many of



the guitar licks are so fast that the picking alone will take Bill months of gradually improving his technique. Aside from the solos, other aspects of the Dregs' music should give him plenty to work on. Focusing on the compositions, chords, arrangements, etc., would give him much more to learn as a musician. Putting all this in perspective, by focusing on one goal at a time and setting aside enough time to achieve short-term goals, while gradually reaching long-term goals, Bill would most likely be much happier with himself, and a better musician.

Another reason Bill gave up, in addition to taking on too much too soon, was that he didn't understand a lot of the musical concepts he encountered. Instead of figuring out what he was stuck on, he just moved on to something else, and ended up missing out on some valuable studies. Being in a hurry didn't help matters any. In comparison, I decided to read *Moby Dick* a few years ago, and had to be very patient with myself to avoid giving up or rushing through it. In addition to the scores of unfamiliar words that had to be looked up in a dictionary, each chapter was filled with hidden meanings, messages, symbols and allusions. Much time had to be taken to stop the actual reading and contemplate these ideas, and how they intertwined. Even though it took several months to finish, it was worthwhile and necessary. Had I rushed through it, the desire to quit would have increased, and the most that would have been gained from the book would be the plot, which can be described in a comic book. The appreciation of a composition's many other qualities, whether a novel or a musical piece, is the difference between skimming the surface of the water and diving in the ocean.

Just as you need a dictionary to learn unfamiliar words, good musical references are also necessary. Because many helpful books are not written specifically for guitar, a basic knowledge of notation is beneficial when tablature and chord charts aren't used, so a simple notation book always comes in handy. Other good references include ear-training cassettes, which help you recognize chords and scales by their sounds, and books with play-along albums. When purchasing these reference materials, it may be best to work your way through them from start to finish. However, depending on your ability, it is sometimes a better idea to use certain materials for reference only, applying different sections to your needs at different times, in no particular order. Of course, the best possible source one can have is a teacher/fellow musician who can help you answer your questions personally.

In closing, I'd like to say that it is no fun to be realistic without ambition, and impossibly difficult to follow your ambitions without contemplating reality. Take measures to keep inspiration flowing (go to shows to hear players you like, listen to a lot of your favorite CDs, read interviews with your favorite players, etc.) and organize your goals, figuring out which are long-term and which are short-term. Always have a person or a book (preferably both) to consult when you get stuck, and give yourself plenty of time to realistically take on your ambitions. You'll be much happier in the long run. Ciao!

The new GSP 21 Legend from DigiTech

The world's best selling guitar processor...and it includes a **FREE** 12 pad Foot Controller

With new presets by Ritchie Blackmore, Vernon Reid, Albert Lee, Dave "The Snake" Sabo, Larry Carlton, Steve Morse, Frank Gambale, Joe Walsh, Reeves Gabrels, Dave Murray, Tony Iommi, & Jerry Garcia

From the GSP 21 Pro, the most successful guitar processor in music history, comes the GSP 21 Legend.

Featuring new presets written exclusively for the Legend by 12 of today's guitar legends and hottest stars.

Plus you get the original 54 presets written for the GSP 21 Pro by 18 superstar guitarists.

We've also included a new effect which was added by request and specification from Steve Morse. Called Delay Modulation, this effect offers a whole new dimension to the Digital Delay.

The Speaker Simulator has been redesigned for more flexibility in live applications and direct-to-board studio recording utilizing the Legend's preamp section. The preamp is also perfect for guitarists who prefer going direct into a power amp.

And the full-function foot controller has a new, more convenient layout.

The new GSP 21 Legend from DigiTech.

Specs	Effects
• *24 effects, up to 10 at a time* • *264 programs (73 user, 161 presets)* • *Full MIDI implementation* • *Stereo output, front/rear panel inputs* • *Stereo headphone jack* • *20-bit VLSI processing* • *20 Hz to 18 kHz bandwidth* • *90 dB S/N ratio* • *THD less than 0.08%*	*Compression; Heavy Sustain; Metal Tube, Rock Tube, & Overdrive Analog Distortions; Noise Gate; Chorus; Flange; Stereo, Ping-pong, Multi-tap, & Slapback Digital Delays; Delay Modulation; Large & Small Room, Gated, Reverse, and Ultimate Reverbs; Comb Filter; 7-band Graphic EQ; Speaker Simulator and Cabinet Emulator; Stereo Imaging; and Digital Mixer*

Check it out at your local DigiTech dealer today.

DigiTech

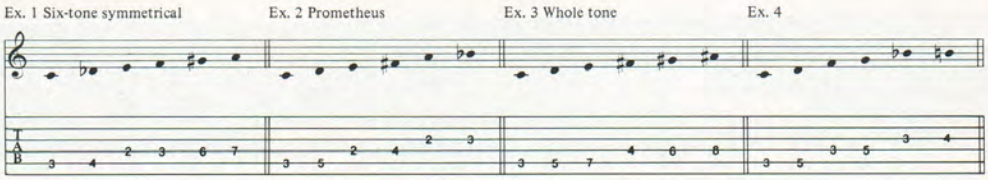
A Harman International Company

DigiTech
5639 South Riley Lane
Salt Lake City, Utah 84107
Tel (801) 268-8400
Fax (801) 262-4966 © 1992 DOD Electronics

ANTISOCIAL GUITAR

Have A Nice Trip by Reeves Gabrels

I've always thought that ventures into different styles of music—or being exposed to other musicians' new musical ideas—are experiences that parallel the adventure of travel. They take you to a place that you haven't been to before, where you see (and hear) things that you haven't experienced before. Having taken such a journey, you can no longer look at your (musical) world the same way again. And, if I may extrapolate even further, sometimes you bring back souvenirs. That's the point of this column—to explore new worlds and bring stuff back. Some of you will want to move to the new places you visit, some of you will find things that you can use, while others probably won't be thrilled at all by the prospect of "travel."



I thought I would take last month's installment literally one step further by discussing hexatonic scales, and how to construct your own. What is the difference between a pentatonic scale and a hexatonic scale? Those of you that guessed one note are indeed correct, but in a twelve tone/diatonic system, that one additional note carries quite a bit of weight. It enables us to have a scale of only six notes that is more harmonically specific and less monotonous than a pentatonic scale. For some reason, six tone scales do not receive much attention or discussion—unlike pentatonic or diatonic scales. I don't know why this is, as hexatonic scales lend themselves to certain symmetrical possibilities. (This may be because they use half the notes in our Western twelve tone system).

Three examples of hexatonic scales are:

Example 1
Six tone symmetrical
Example 2
Prometheus
Example 3
Whole tone

Our mission now is to construct our own hexatonic scale. Again, as with the pentatonic scales, they will work best against a static bass line that doesn't use any notes from outside the scale you have constructed (especially if you want to get the sound of your scale in your head/ears). Later on, however, you might be able to get away with adding outside notes.

Examine your scale. Check the intervals. Does it contain a major 3rd and a major 7th? Then you can use it over most major chords. Or say you've got a scale that starts on C with a minor 3rd and a major 6th. Try it over a Cmin13 chord. Here is one of *my* favorite hexatonic scales (see **Example 4**). Having no third and both a minor 7th (B♭) and a major 7th (B♮) means that you can get away with murder. But a lot depends on your phrasing and note emphasis. Try it over major and minor triads, sus4 and dominant 7th chords.

Remember, the important thing in all of this (as always) is to let your ears be your guide.

CABRIOLET

AMERICAN STANDARD

You can rip a hundred mechanical notes on any guitar.
But for the sound of one long, passionate note that touches the heart, this is the instrument for you.
The Cabriolet American Standard.

Richie Kotzen

Hear Richie on his 3rd Shrapnel release "Electric Joy"!

Starfield America

For a Starfield 1992-93 full color catalog, please send $3.00 to:
STARFIELD AMERICA 7101 Case Ave., North Hollywood, CA 91605

OPEN EARS

Check it Out by Steve Morse

How do you get the most out of a new piece of equipment? It could be an electronic gadget, processor, amp, accessory, or even a new instrument. Everybody thinks differently, but I'm going to explain how I go about checking out a new piece of gear.

The first thing I do is set it up and start right away. I guess that answers the question of why I was never patient enough to read a lot of books. Let's face it, the manuals for most electronic gear today are more than a person can absorb all in one reading. I say start learning from experience. Manufacturers are starting to make extra efforts to make boxes more user-friendly, anyway.

As soon as you run into a problem where your logical thought process has you pushing buttons without results, then you can pick up the manual. I bet that you'll remember what the right procedure is, because you only need to remember the part of the manual that differs from your instinctive method.

As you get your first sound to come out, try to imagine what kind of music would fit that sound. For example, if the first thing you get out of a multi-effects box is a long reverb, try playing something very sparse and slow to go with the sound. Don't just flip through every possibility real fast, waiting to be blown away.

What this approach gives is an opportunity to hear each effect in a musical context. I believe that nearly every sound can be used musically, some more than others. For example, every synthesizer and effects processor has a number of "useless" sounds, usually at the end of the presets. One of the reasons they sound stupid at first is because people will try to play normally with the sounds. It might be that those sounds are like exclamation points at the end of a sentence: useful for punctuation, but not for continuous use. Give them all a try as special effects.

Suppose you've decided to really wring out a new amp, and the first sound you hear before you touch the controls seems tinny, like it's coming through a paper cup. Before you try to get rid of that effect, you might want to move the controls around to accentuate the effect. What this will do is to help find which control is most responsible for that particular sound. You might come to the conclusion that there is no meat to the tone at all unless the low mid is cranked, or something like that. With amps, I like to move the tone controls to their extremes and learn the personality of each knob. When you move each knob through its entire range, it's easy to identify exactly which area of the tone they work on.

With any device that I plug my guitar into, I always check for tone coloring and insertion loss. I'm extremely wary of having long chains of effects in series because I think that every box changes the basic tone of the guitar. Keep in mind that's not always bad, but you should know what you're getting into. First of all, see if your guitar will bypass the unit completely when it's not being used. A fairly reliable test is to disconnect the power supply and see if the signal will pass through the box in the bypass mode. My theory is that if the power has to be on for it to bypass, then it's going through some electronics all the time, and not really bypassing the box. One easy way to try that is to use a stereo 1/4" cord for the input to battery operated boxes, because many of them use the long sleeve of a regular phone cord end to complete the battery circuit (that's why you unplug your guitar cord normally when not using the box). Otherwise, take out the battery.

If I find that there is no way to truly bypass a plug-in device (that is, the signal is always going through some kind of buffer amp, even on bypass), then I would consider a manual bypass. Manual bypassing can be done with A/B switches, switchable effects loops on amps, custom pedal board switching, and I've heard there are some pedal boards out in stores that will allow switchable loops. Once again, the idea is to find out if the device is messing up your sound when you're NOT using it, because there are ways of getting around it.

Insertion loss is just a loss of gain from going into a device. Just use a simple before/after test with your basic tone to see if you have any insertion loss. Most passive splitters, Y-chords, line transformers, passive combiners, volume pedals and things without power supplies seem to have some insertion loss. By the way, it's very common to have a long, cheap guitar cord give some loss of signal, so don't overlook the obvious.

After you've gone as far as you can with the experimental approach, it would be a good idea to study the manual to see if there are any tricks that you've missed. Most electronic gadgets have more capability than we usually get from them.

Probably the most important part of checking out a new toy is to imagine some kind of musical scenario for every sound you can come up with. Besides being a great exercise, playing to different sounds will stir your creativity in other directions. Don't get too worried about any of the technical stuff that's too involved, either. Remember, in two years it'll be obsolete, but in ten years you can sell it for a fortune when it's suddenly back in style.

Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO MASTERING THE GUITAR

- *No music reading necessary*
- *Written & performed by **GIT** graduate & award winner*
- *Lessons include text, understandable diagrams & cassette*
- *Covers styles of Lynch, Rhoads, Vai, Malmsteen, Van Halen, Satriani, Gilbert, Hammett, etc.*

"A well structured & explanatory catalog of all those neat things heard on record. Very thorough & comprehensive. An exhaustive exposition." — **Guitar World Magazine**

"A comprehensive survey of licks & tricks, and a solid music theory background. Recommended." — **Guitar Player Magazine**

"An amazing collection of every technique you might employ in any metal tune." — **Guitar School Magazine**

Lesson 1: Metal Chord Guide–Covers **every** chord used in today's rhythms: power chords, triads, thirds, octave diads, open power chords, passing chords, alternate tunings, suspensions, etc. **Plus** chord theory: construction, formulas, voicings, inversions $14.95

Lesson 2: Total Scales & Modes–From blues scales to exotic scales used by today's metal & neo-classical masters: pentatonics, major scale, natural minor, harmonic minor, melodic minor, diminished, wide-stretch extended scales, dorian mode, phrygian, Spanish phrygian, mixolydian, etc. Also covers chords & keys each scale is played over. **Plus** music harmony & theory $21.95

Lesson 3: Technique & Exercises–16 exercises outline an organized practice regimen to build lightning fast picking & a flawless fret hand. **Plus** all aspects of proper technique & timing $21.95

Lesson 4: Tricks–Covers **every** way imaginable to get harmonics, **every possible** variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, whammy bar, talking guitar, raking, slapping, weird noises, effects devices, more $24.95

Lesson 5: 100 Versatile Licks & Runs–A terrifying encyclopedia of ascending, descending & repeating-type riffs: 20 pentatonic & blues licks, 20 major scale & modal licks, 20 harmonic & melodic minor licks, 20 diminished licks, 20 chromatic & open string licks. All in tablature $29.95

In U.S. & Canada–add $2.50 postage when ordering one lesson. Add $1.00 **each additional** lesson. Order all 5 lessons & the postage is free! N.Y. State residents add 8¼% sales tax **per lesson.**

Foreign orders welcome—send **U.S. Funds only** & add $5.00 when ordering one lesson. Add $1.00 **each additional** lesson.

Mechanics of Metal™ Publications,
P.O Box 162, Dept. B., Howard Beach, N.Y. 11414

HEAT UP YOUR GUITAR PLAYING

WITH THE HOTTEST TRANSCRIPTIONS AVAILABLE

ALL BOOKS INCLUDE TABLATURE

CALL TODAY

1-800-637-2852

M-Fri 9am to 8pm Sat 9am-2pm C.S.T.
Use order code GPM84 when calling.

ANTHRAX – ATTACK OF THE KILLER B'S
Matching folio to the album. 12 songs, including: Bring The Noise • I'm The Man '91 • Sects • and more.
00694826 .....$18.95

ARMORED SAINT – SYMBOL OF SALVATION
Matching folio with13 songs including: Tribal Dance • Hanging Judge • Symbol Of Salvation • Warzone • and other blazing hot metal cuts.
00694797 .....$18.95

BRYAN ADAMS – WAKING UP THE NEIGHBOURS
Matching folio to the album complete with 8 pages of color photos. 15 songs including: (Everything I Do) I Do It For You • Can't Stop This Thing We Started • and more.
00699351 .....$16.95

THE DOORS – GUITAR ANTHOLOGY
20 of their greatest including an essay about the band's recordings. Songs include: Hello, I Love You • Light My Fire • Love Me Two Times • Touch Me • and more.
00699352 .....$16.95

EXTREME – PORNOGRAFFITI
Complete transcriptions to all of Nuno Bettencourt's guitar playing on this hit album. 11 songs, including: Get The Funk Out • More Than Words • Hole Hearted.
00699353 .....$16.95

FIREHOUSE
All 12 songs from the hit album, including: Don't Treat Me Bad • Love Of A Lifetime • Don't Walk Away • Overnight Sensation • and more.
00694800 .....$17.95

GUNS N ROSES – USE YOUR ILLUSION I
GUNS N ROSES – USE YOUR ILLUSION II
The complete note for note transcriptions to each of these best-selling albums featuring the guitar work of Slash.
00694841...Use Your Illusion I....$22.95
00694842...Use Your Illusion II...$22.95

LIVING COLOUR – TIME'S UP
Complete transcriptions to the album, including: Time's Up • Elvis Is Dead • Information Overload • Love Rears Its Ugly Head • and more. Includes color photos.
00699354.....$16.95

METAL CHURCH – THE HUMAN FACTOR
All 10 songs from the album, including: A Date With Poverty • Agent Green • Flee From Reality • The Final Word.
00694792.....$17.95

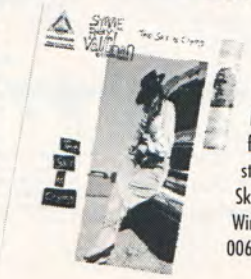
MR. BIG – LEAN INTO IT
Matching folio to their break-through album featuring "Just Take My Heart" and "To Be With You."
00694843.....$17.95

LED ZEPPELIN – REMASTERS BOXED SET
An amazing collection of over 50 Zeppelin songs – two volumes in an attractive gift box. Each book features full color photos of the band in action and extensive biographies and band notes. Books include *complete* transcriptions of all parts in the songs, including : Whole Lotta Love • Ramble On • Stairway To Heaven • The Song Remains The Same • In My Time Of Dying • Fool In The Rain • All My Love • and more.
00694819.....$75.00

OZZY OSBOURNE – NO MORE TEARS
Matching folio to the hit album. 11 songs, including: Mama, I'm Coming Home • No More Tears • and more.
00694830.....$18.95

THE ROLLING STONES – SINGLES COLLECTION: The London Years
Matching folio to the album with 58 classic songs – over 300 pages of music! Songs include: Jumping Jack Flash • Honky Tonk Woman • Brown Sugar • Sympathy For The Devil and many more.
00699355.....$29.95

STEVIE RAY VAUGHAN – THE SKY IS CRYIN'
Matching folio to the album featuring 10 previously unreleased studio performances, including: The Sky Is Crying • Empty Arms • Little Wing • Life By The Drop • and more.
00694835.....$18.95



MUSIC DISPATCH
P. O. Box 13920 Milwaukee, WI 53213

Please rush me the following books:

QTY	TITLE	ITEM #	PRICE
	Music Dispatch Guitar Catalog	96500501	FREE!

(WI residents add 5% sales tax, Milwaukee County residents add 5.5% sales tax MN residents add 6% sales tax)

Shipping and Handling:
0 - $25.00 add $3.00
$26.00 - $40.99 add $4.00
$41.00 + add $5.00

SUB-TOTAL _____
TAX _____
SHIPPING & HANDLING _____
TOTAL $ _____

Mail to:
MUSIC DISPATCH
P.O.Box 13920 Milwaukee, WI 53213

☐ Check/Money Order Enclosed.
Make Check Payable to Music Dispatch.

Charge to my: ☐ Visa ☐ MC ☐ Am. Exp. ☐ Discover

Acct. No. _____ Exp. Date _____

Cardholder Sig. _____

Ship to: NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

GPM84

CLASSICS ILLUSTRATED

Putting the Tune Down by Robert Phillips

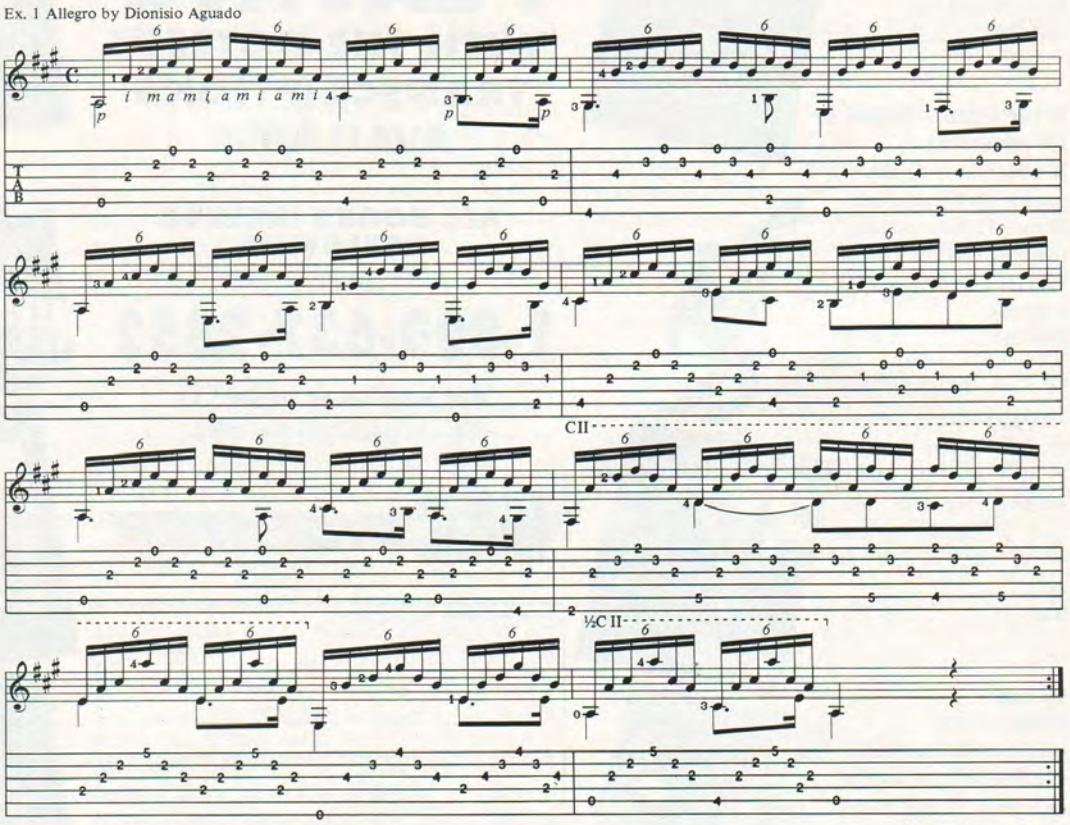
In general, when one is arranging music, one puts the melody in the highest voice, so that it can sing out over the accompaniment. But because of the clear, resonant bass so characteristic of the guitar, and the ease with which arpeggios can be executed on the first four strings, it is often desirable to put the melody in the bass and the accompaniment above. This month's musical examples are drawn from Dionisio Aguado and from Tesla.

Example #1 is the first half of a little "Allegro" by Dionisio Aguado, more of a technical exercise than anything else. Aguado was born in Madrid in 1784, spent some time in Paris and later returned to Madrid, where he remained until his death in 1849. The example here is an excellent example of a bass melody with arpeggio accompaniment, and the notes with the stems pointing down should be accented very slightly with the right thumb. The right hand fingering suggested is rather important if the piece is to be executed smoothly; *p* is the thumb, *i* is the index finger, *m* is the middle finger, and *a* is the ring finger.

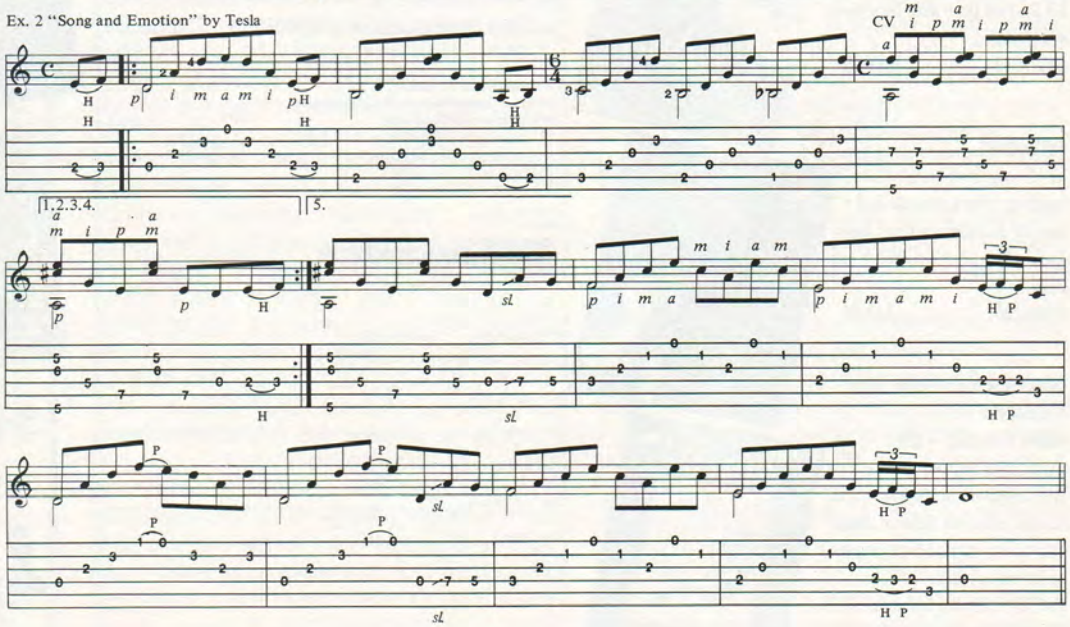
Example #2 is the beginning of "Song and Emotion" from the album, *Psychotic Supper*, by Tesla. The same principles are at work here, and once again a slight accenting of the bass notes will bring the melody out clearly, and the right hand fingering suggested is the easiest way to play this with your fingers.

Other examples of this type of writing can be found in "She's So Heavy," from the Beatles' *Abbey Road*, and the "Prelude in D minor" by J.S. Bach, published in the Summer '92 issue of *GUITAR Extra!* (Vol. 2, No. 2).

Ex. 1 Allegro by Dionisio Aguado



Ex. 2 "Song and Emotion" by Tesla



When it comes to
Music Equipment Mail Order Companies,
there's only one number one, and . . .

We're #1

Here's Why!

#1 In Shipping...

- We ship more music gear than anyone — over 10,000 shipments a month to over 100,000 satisfied customers.

#1 In Service...

- Our 30-day money back guarantee is legendary. This no-risk advantage lets you buy with complete confidence.
- Toll-free ordering, knowledgeable technical support, and customer service that's dedicated to your complete satisfaction.
- On-line order entry for immediate up-to-the-minute inventory and pricing info.
- Huge multi-million dollar inventory assuring you of fast delivery — most orders are shipped within 24 hours!
- Two-day Federal Express delivery for just an additional $5.95. Order it by noon and we ship it the same day.

#1 In Product Presentation...

- Quality photography with lots of color photos, so you get to see every knob and button before you buy.
- Copy information that's written in musicians terms, to help you make intelligent buying decisions.
- Full page product reviews on the latest products, keeping you up to date on all the hot, new gear.
- Magazine quality product articles give you more in-depth information, and great ideas for getting the best from your setup.

#1 In Circulation...

- We mail three or more new editions a year totaling over 2,000,000 catalogs to musicians like yourself.

Here's a sampling of just a few of the quality brands featured in every Musician's Friend catalog . . .

ZOOM · ART · DigiTech · ADA · KORG · Marshall · Roland · BOSS · Fender · TASCAM · Seymour Duncan Pickups · DOD · FOSTEX · EV · lexicon · SAMSON · NADY · Jackson · Charvel · t.c. electronic · WASHBURN · Epiphone · Gibson USA · FURMAN · CARVER

FREE 1 Year Subscription . . .

Now's your chance to join hundreds of thousands of satisfied musicians in receiving the #1 catalog, absolutely free! **Call 503 772-5173** or mail in this coupon to Musician's Friend, P.O. Box 869, Dept. 103, Eagle Point, OR 97524.

☑ **Please send me the next 3 editions of Musician's Friend totally FREE of charge!**

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

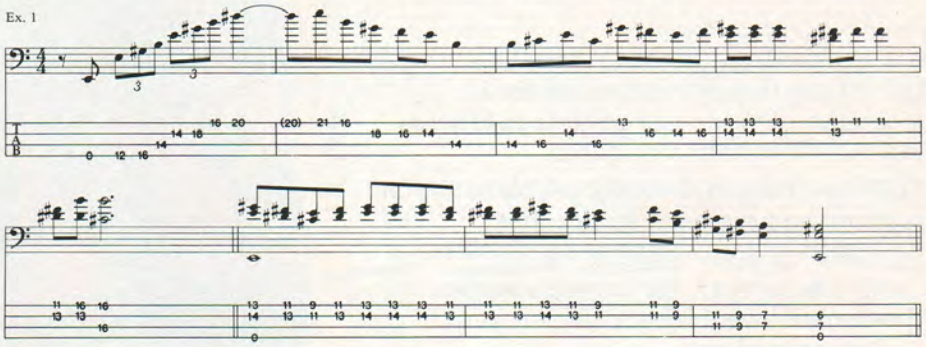
BASS SECRETS

Robin Visotsky

To Solo or not to Solo? That's the question. by Randy Coven

When it comes time to do a bass solo in your band, and you're not sure how to go about it or don't think you can, think again. You can! Here are some tips to help you right now. The first question you have to answer is whether your solo will be unaccompanied, a duet with the drums, or played with the whole band. Now look at the techniques that you feel confident using in this section. Use only those techniques that you already have mastered. In an unaccompanied solo, your best bet is to use a theme that you like and that people will know. This will keep your audience's interest and give you something to hold onto while you rip around it. On the *Funk Me Tender* disc, I used "Yesterday" and the "Star Spangled Banner." Example 1 shows how I would make mincemeat out of "Mary Had a Little Lamb." If you are going to solo with the band, the first thing to do is work out the changes with the guitarist. Ask him to help support you by playing a lot lower in volume and without any licks. After all, you have been supporting him all night. Duets with the drummer are also best worked out rhythmically. Here the slap style works well, because it's just as percussive as the drums. Sit down with your drummer and work out things you can do together. Don't be afraid to try some of his rhythm patterns on your bass. Put all of these ideas together in one solo and you have some stew worth stirring.

Ex. 1



NEW*NEW*NEW*NEW*NEW

GUITARISTS

For a cheap tune-up

DIAL AN "A"®

1-900-903-TUNE (8863)

$ 0.99 per min.

You will hear a continuous "A" tone (440 Hz). Tune your instrument using the tone. If under 18 years of age get parents permission.

NEW*NEW*NEW*NEW*NEW

SoHo Public Computer Center

i/d/s/ integrated digital systems
121 Greene Street
New York, NY 10012
(212) 228-2600

mister cry baby® SUPER

CLASSIC EUROPEAN CIRCUIT DESIGN

VOLUME WAH!

The Mister Crybaby® Super is the ultimate Volume/Wah Combo pedal. This 'two-in-one' pedal allows silent transition from the world famous Crybaby® Wah to a smooth volume controller with the ease of a foot tap. Featuring the classic European Jen circuit design with the proven ruggedness of the Dunlop die cast pedal housing.

Available at your music dealer or write:

Jim Dunlop USA

Dunlop Mfg. Inc. • Box 846 • Benicia, CA • 94510 U.S.A.

ROCKABILIA

AUTHENTIC CONCERT T-SHIRTS $15.00 SPECIFY M,L,XL

C.O.D., Visa,Master Card Orders Call (612) 942-7574 -- FREE CATALOG!

2564 AC/DC Highway To Hell | 2426 AEROSMITH Pushead Design | 2984 ALICE COOPER I'm With Stoopid | 2811 ANTHRAX P.O.T. | 2863 B. SABBATH Original Group | 2834 BON JOVI Jon Photo | 2715 DOORS Riders On The Storm | 2991 EXTREME Hand Photo | 2633 GUNS 'N ROSES Barbed Wire skull | 3080 GUNS 'N ROSES Civil War | 2859 GUNS 'N ROSES Four Aces

3032 GUNS 'N ROSES Use Your Illusion | 1195 IRON MAIDEN Live After Death | 2060 JIMI HENDRIX Radio | 1538 KISS Destroyer | 2925 L.A. GUNS New Lp Cover | 2474 LED ZEPPELIN Black S.S. Full Color | 2183 LED ZEPPELIN Wizard With Symbols | 2686 MEGADETH Hangar 18 | 3105 METALLICA 4 Faces | 1570 METALLICA Alcoholica | 3186 METALLICA Gargoyle

1568 METALLICA Lightning | 1075 METALLICA Metal Up Your Ass | 2119 METALLICA One | 2120 METALLICA Photo Lp's On Back | 1072 METALLICA Puppets | 2929 METALLICA Sad But True | 2867 MOTLEY CRUE Bad Boys | 3131 MOTLEY CRUE Caricature | 3085 MOTLEY CRUE Decade Cover | 3087 MOTLEY CRUE Decade Group | 3060 NIRVANA Happy Face

T-SHIRTS LISTED BELOW ARE NOT PICTURED
$14.50 SPECIFY M,L,XL

3149 AC/DC Are You Ready
2852 AC/DC Historical
2518 AC/DC Razors Edge
2996 ALICE COOPER Full Death Head
2830 ALICE COOPER School'S Out
1862 ALICE COOPER Tophat
3042 ALICE IN CHAINS Bleed The Freak
3076 ALICE IN CHAINS Group
2851 ALICE IN CHAINS Lp Cover
3151 ANTHRAX Boom Box
3152 ANTHRAX Not Man With Finger
2522 ANTHRAX Persistence Of Time
2980 BADLANDS Voodoo Highway
2580 BLACK CROWES Blues Is Blood
2915 BLACK CROWES Round Group Shot
2673 BLACK SABBATH Logo
3005 BOLT THROWER Warmaster
3125 CANNIBAL CORPSE Butchered At Birth
3122 CARCASS Chest Cavity
2630 CINDERELLA Heartbreak Station
3112 CULT Ceremony
2897 DANGEROUS TOYS Hellacious Acres
2841 DANZIG Jesus Bleeding
3165 DANZIG Wolf
3082 DEATH Human
3083 DEATH Scream Bloody
3156 DEF LEPPARD Adrenalize
3157 DEF LEPPARD Let'S Get Rocked
2763 DEICIDE Medallion
2881 DON DOKKEN Photos
2714 DOORS Morrison/Flames
2722 DOORS People Are Strange
3043 EVERY MOTHERS N.M. Lp Cover
2408 EXODUS Musical Skull
2407 EXODUS Thrash Und/Pressure
2992 EXTREME Varsity
3097 FAITH NO MORE New Logo
2865 FAITH NO MORE Seeing Hand/Zorloc
3155 FASTER PUSSYCAT Cat In Can
3188 FIREHOUSE Group
2923 FIREHOUSE Sparky
3153 FOUR HORSEMAN Known By Many
3173 GRATEFUL DEAD Spring Tour
2982 GUNS 'N ROSES Bloody Logo
2551 GUNS 'N ROSES Broken Heart
2893 GUNS 'N ROSES Impaled Skull
2933 GUNS 'N ROSES Skeleton With Gun
3103 GUNS 'N ROSES U.S. Tour 91
2289 HANOI ROCKS Band Photo
2885 HEART Group
2831 IRON MAIDEN Eddie & Kid
1497 IRON MAIDEN Killers
1196 IRON MAIDEN Mummy
2621 IRON MAIDEN Tailgunner
3187 JANE'S ADDICTION Clown Kid
2556 JANE'S ADDICTION Santa Lucia
3164 JIMI HENDRIX B+W Photo
2945 JIMI HENDRIX Burning Guitar Photo
2569 JIMI HENDRIX Tribute
1807 JOAN JETT
2891 JUDAS PRIEST Group
1539 KISS Creatures
2670 KISS First Lp Cover
1756 KISS Portrait/Makeup
1755 KISS Rock & Roll Over
2962 L.A. GUNS Ballad Of Jayne
2557 L.A. GUNS Cocked & Loaded
3104 L.A. GUNS Pryamid
2890 L.A. GUNS Vampirette
2542 LED ZEPPELIN Hammer Of Gods Ii
1269 LED ZEPPELIN Houses Of Holy
1542 LED ZEPPELIN Physical Graffiti
1268 LED ZEPPELIN Stairway
3068 LYNYRD SKYNYRD Colored Album
1823 LYNYRD SKYNYRD Skull/Flag
2552 MEGADETH Launch
2706 MEGADETH Peace Sells Lp Cover
3145 MEGADETH Vic Goes To Hell
2970 MEGADETH Vic On Shield
1073 METALLICA Damage Inc.
1668 METALLICA Damaged Justice
2069 METALLICA Doris
1667 METALLICA Justice
1074 METALLICA Kill 'Em All
2575 METALLICA Pirate 2/Zorloc
2711 METALLICA Shadow Photo
1718 METALLICA Shortest Straw
1546 METALLICA Tribute
1790 MISFITS Eyeballs
1342 MISFITS Skull
3003 MORBID ANGEL Alters Of Madness
3114 MORBID ANGEL Leading The Rats
2701 MOTHER LOVE BONE Carocature
2700 MOTHER LOVE BONE Monkey Boy
2287 MOTLEY CRUE Allister Fiend Face
2347 MOTLEY CRUE Ball & Chain
2926 MOTLEY CRUE Historical Allister Fiend
2848 MOTLEY CRUE Race Team
3064 MTV Headbangers Pushead Design
3123 NAPALM DEATH Death/ Manipulation
3004 NAPALM DEATH Life?
2602 NINE INCH NAILS Group Shot
3059 NIRVANA Logo
3107 NIRVANA Never Mind
3115 NIRVANA Silver
2648 OBITUARY Cause Of Death
3124 OBITUARY Pile Of Skulls
3075 OVERKILL Blood Money
3118 OVERKILL New Machine
1461 OVERKILL We Don'T Care
3091 OZZY OSBOURNE Blizzard Of Ozz
3072 OZZY OSBOURNE Ozzy Cross
2873 OZZY OSBOURNE Silhouette
3092 OZZY OSBOURNE Tribute
2874 PANTERA Domination
3158 PANTERA Vulgar Display
3106 PEARL JAM Lp Cover
2871 PINK FLOYD Hammers
2948 PINK FLOYD Wall Collage
2614 POISON On Tour/Group
3172 POISON Swallow This Live
2957 PRIMUS Sea Of Cheese
2988 PRIMUS Suck On This
3159 QUEENSRYCHE Dollar
2861 QUEENSRYCHE Empire
1732 QUEENSRYCHE Mind Crime
3160 R.H. CHILI PEPPERS Indian Sun
3063 R.H. CHILI PEPPERS New Lp Cover
2142 R.H. CHILI PEPPERS Poison Logo
3174 RICHIE SAMBORA Stranger Tour
3098 RUSH Collage
3171 RUSH Jack In The Box
2990 SCORPIONS Wind Of Change
3081 SEPULTURA Arise
2758 SEPULTURA Beneath The Remains
2759 SEPULTURA Schizophrenia
3089 SEPULTURA Tribal S
2561 SKID ROW 300 Gigs
2201 SKID ROW Across U.S.
2836 SKID ROW Can You Scream
2279 SKID ROW I Survived Live
2969 SKID ROW Monkey
2888 SKID ROW Slave To The Grind
2833 SLAUGHTER Portraits
3182 SLAUGHTER Wild Life
3101 SLAYER Hell Awaits
3099 SLAYER Live Undead
2411 SLAYER Root Of All Evil
2520 SLAYER Seasons In Abyss
3150 SLAYER Siamese Twins
2205 SLAYER South Of Heaven
2157 SLAYER Spill The Blood
2944 SLAYER War Ensemble
3093 SOUNDGARDEN Badmotorfinger
3163 SPINAL TAP Break Like The Wind
2878 STEVE VAI Photo
2618 STEVIE RAY VAUGHAN Logo
2723 STEVIE RAY VAUGHAN Memorial
2757 S. RAY VAUGHAN Scribble Photo
3067 S. TENDENCIES Send Me Money
2349 TESLA Nikolai
2846 TESTAMENT Last Souls
2553 TESTAMENT Sole Soul
1759 VAN HALEN 5150
2983 VAN HALEN Carnal Knowledge
2635 VAN HALEN Heaven Help Us
1647 VAN HALEN Ou812
2554 WARRANT Taste So Good
3111 ZAKK WYLDE Photo

2975 OVERKILL Horrorscope | 3090 OZZY Decaying Face | 2985 OZZY No More Tears | 3178 PEARL JAM Caricature | 2383 POISON Group 2 | 3110 QUEENSRYCHE Cartoon | 3113 QUEENSRYCHE Empire Photo | 2986 RANDY RHOADS Photo | 1214 RANDY RHOADS Solo | 3100 RUSH Roll The Bones | 2570 RUSH Star With Man

2836 SKID ROW Can YouScream | 2550 SLAUGHTER Band Photo | 2850 SLAYER Crucified Skeleton | 2477 SLAYER Eagle Logo | 3088 SLAYER Imapled Heads | 2709 STEVE VAI Passion & Warfare | 3130 S. R. VAUGHAN Airbrush Photo | 2620 S. R. VAUGHAN In Step | 2981 TESTAMENT Paralyzed | 1649 VAN HALEN Eddie | 3065 VAN HALEN Poundcake

2934 ANTHRAX

2937 GUNS'N ROSES

ALL OVER PRINT T-SHIRTS
$20 Specify L,XL

2882 AC/DC Razors Edge
3143 AC/DC Thunderstruck
3127 ALICE IN CHAINS
3141 ANTHRAX Killer B's
3135 CULT
3139 DOORS
2935 G. DEAD Dead Set
2973 G'N ROSES Newspaper
3185IRON MAIDEN Beast
2974 IRON MAIDEN Eddie
3184 IRON MAIDEN Group
3147 JIMI HENDRIX
3138 LED ZEPPELIN
2936 MEGADETH Alien
3191 MEGADETH Vic In Hell
3140 M. CRUE Decade Cover
2728 MOTLEY CRUE Skulls
3128 N.W.A.
2808 NELSONS
3137 OZZY OSBOURNE
2812 POISON
3133 PUBLIC ENEMY
3142 QUEENSRYCHE Logo
3144 RUSH Roll The Bones
3134 SCORPIONS Blackout
2971 SKID ROW Slave
2940 SLAYER Crosses
3190 TESTAMENT Collage
3071 VAN HALEN Group
2849 YES Logo

2938 MOTLEY CRUE

2939 METALLICA

SWEAT PANTS $25 Specify M,L,XL

1002 AC/DC
1004 ANTHRAX
1019 GRATEFUL DEAD
1005 MEGADETH
1000 METALLICA
1001 MOTLEY CRUE
1010 POISON
1008 SLAYER
1013 TESTAMENT
1015 VAN HALEN
1011 WARRANT
1006 GUNS 'N ROSES

Circle The Items You Want On This Ad Or Make Your Own Order Form & Send Cash,Check Or Money Order To:
ROCKABILIA
P.O. BOX 24591 DEPT. 287 EDINA, MN. 55424

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

US Dollars Only -- Add $3 For Shipping & Handeling
Canadian & Foriegn Countries Add $8 Postage

9204

JEFF TYSON/T-RIDE

Continued from page 22

most extraordinary experience. I mean, jamming with a guy like Joe Satriani was, literally, the most incredible experience of my life—it was beyond words."

Tyson laughs recalling how he and his high school buddy and fellow Satriani student Alex Skolnick of Testament would constantly try to catch their instructor in a mistake. "Joe was probably one of the most intelligent people, musically, that I ever knew. So Alex and I were looking through these high school music books and were in, like, volume 50, which was advanced. I was reading this passage on 13th century Australian Aborigine tree people or something, and they tuned their drums to certain intervals because they felt that it aroused the rain god or something really obscure, right? I said 'Okay, okay, I got him! There's no way he's gonna know this.' So I go to my lesson and I say, 'So I was reading this little passage....' And Joe says 'Oh, yeah! Well, of course that would be this scale.' And he was *right*! Of course my punishment was that I had to sit and actually learn it!"

Another mentor who made quite an impact on Tyson was the late Bill Graham. "The first time I met him, I was really kind of blown away that he shut up when I talked—he was actually listening to me, which is really weird 'cause I'm just this little rock 'n' roll kid who doesn't know anything about the business, and I'm asking incredibly stupid questions and he's listening. He's not laughing at me, he's being patient with me and he's actually answering my questions. He made me feel really important, and he made it so I could ask my stupid questions and find out what was going on and not feel dumb. Cool guy."

T-Ride's Queen-like sound could garner the band's debut an extra added push with the resurgence of popularity for the late great Freddie Mercury & Co., a fact that hasn't escaped them. "Oh, I hope so," Tyson admits. "It's totally lucky. Queen was on our label, on Hollywood Records, and we were really hoping to tour with them because we are very similar. We have a lot of Queen influences. All of a sudden Queen is on the charts, and there's the *Wayne's World* movie, and the Wembley benefit concert, and we're going 'Wow, I can't think of a better time to come out.' We're kind of like the new Queen now."

Can they measure up to such a lofty boast? Climb aboard and take the T-Ride. You be the judge.

Perfect timbre™

ACOUSTIC PICKUP SYSTEM

Here at Seymour Duncan we've earned our reputation by helping musicians get the best possible tone from their instruments. Our new Perfect Timbre pickup system combines a revolutionary, highly responsive *PT Sensor* and a custom on-board preamp to capture and preserve the natural timbre of your acoustic guitar. It picks up the warmth and character of your guitar with startling clarity and accuracy, preserving its natural acoustic sound in live performance or direct-recording. See your local dealer and find out how easy it is to have **"tone that sets you apart"**

Seymour Duncan

New Dealerships Available: For information on all of our acoustic products, please call or write: Seymour Duncan, 601 Pine Ave.Santa Barbara, CA 93117 (805) 964 - 9610 FAX (805) 964 - 9749 © 1992 Seymour Duncan

PERFORMANCE NOTES

Continued from page 35

of Eddie Van Halen's son, Wolfgang, born on 3/16/91. Eddie would play this to the baby before he was born. Says Ed, "It was a little blues ditty I came up with on the road. On the record, it's a Chet Atkins steel-string solidbody. It was direct with an Eventide H3000 on one side." The song is based on basic I position chord forms, and is made up of two different "sections." The tune has a slow pulse and a bit of a free feel, and could be interpreted a few different ways. The song ends with signature EVH tapped harmonics.

WHERE WERE YOU

Jeff Beck has always had a master's touch when it comes to intonation in bending; this is also true for finding pitches with precision via the tremolo bar. He's also a master of natural harmonics. On Jeff's most recent release, *Guitar Shop*, he put it all together for this tune, articulating the melody with a combination of fretted notes and tremolo-bar-manipulated harmonics. The track was put together piece by piece with overdubs, and the guitar signal was compressed and altered to get the cleanest, quietest performance from the guitar. Jeff also used a Pro-Co Rat distortion unit. Half the tune was performed on a Strat Seymour Duncan assembled for Jeff, joining a '59 body with a '60 neck, and the other half was done on a new Strat with the Wilkinson roller nut. This guitar is set up so Jeff can pull up on the bar without losing any sustain on a given harmonic. The tremolo unit is set with a soft action and no play, allowing Jeff full control and sensitivity. Notice that some of the notes are swelled into with the volume control. Jeff has said that this tune was partially inspired by Bulgarian women's choral music.

BACKDOOR ROMEO

This tune is found on the debut of San Francisco's T-Ride, a power trio heavy on vocal harmonies, layered keyboards and big production. Guitarist Jeff Tyson works within an elaborate arrangement, overdubbing at least two guitar parts, all of which are arranged here for one guitar. The rhythm figure used for the first and third verses, Rhy. Fig. 1, is an arrangement of the guitar and keyboard parts combined. The second verse, two bars previous and the bridge sections all feature heavy and highly mobile guitar parts, transcribed in their entirety. Guitarist Tyson's beautifully fluid phrasing is heard on the two-bar lick before verse two, based on E Aeolian (E,F♯,G,A,B,C). His only other single-note playing is heard at the end of the tune, with a fast, repeated lick based on the E Blues scale (E,G,A,B♭,B,D). Tyson's guitar is custom made by Gary Brower.

Groove Tubes, + Touch = Tone.

Meet the *TouchTone* system. No fancy control panel. No 200 programable plastic sound presets. No Bullshit.

Instead...3 classic tube preamp designs from 40 years of amp history. Clean, Mean and Scream...each different, but each with perfect tone. The Dual 75 amp switches (A/B or Both) between its two power stages of *your own design*....either side capable of 20 different combinations of power tubes. The Groove Tubes all new *TouchTone* system includes the Trio preamp, a Dual 75 amp, a Tweed rack case and matching Tweed cabs.

So, get back to basics, get *Tone* you can *Touch!*

Groove Tubes Electronics
Box 923353 Sylmar, CA 91342, 818-361-4500

guitar™
FOR THE PRACTICING MUSICIAN

READER SERVICES

MOVING?

Please give us four to six weeks' notice of change of address. Please check the appropriate box. Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

One year of GUITAR For the Practicing Musician for only $27.95. Please check the appropriate box.

- ☐ New subscription
- ☐ Renewal subscription
- ☐ Payment enclosed
- ☐ Bill me later
- ☐ Change of address: please note new address below

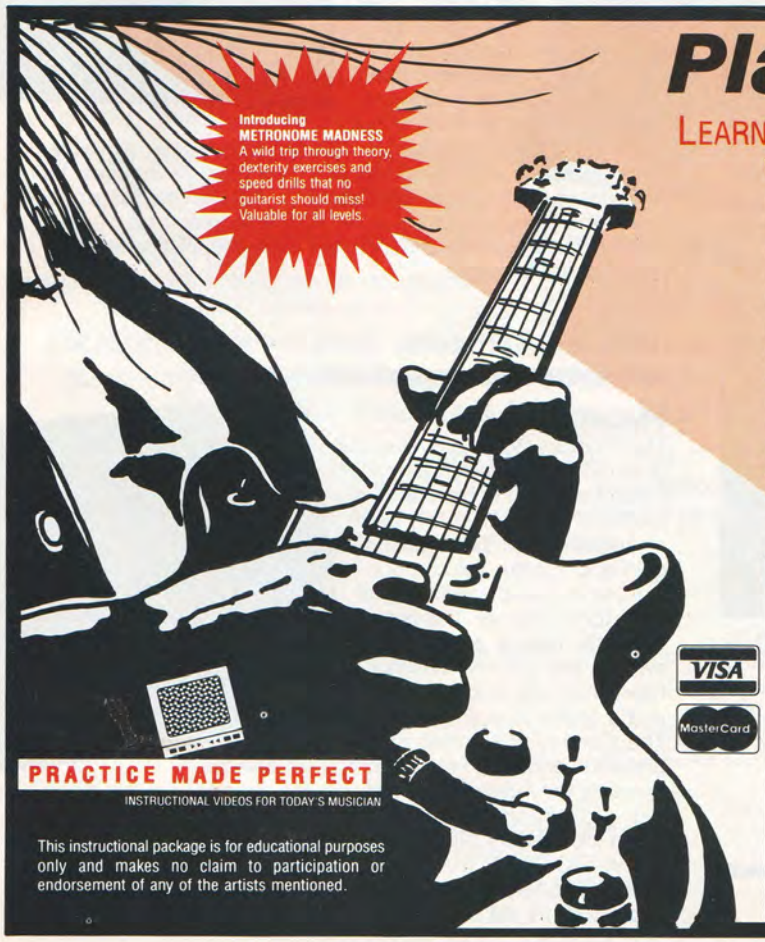
Name_____

Address_____

City_____ State_____ Zip_____

ATTACH MAILING LABEL HERE AND SEND TO:

GUITAR
P.O. BOX 53063
BOULDER, CO 80323-3063



This instructional package is for educational purposes only and makes no claim to participation or endorsement of any of the artists mentioned.

Play Your Axe Off!

LEARN WHAT THEY KNOW AND PLAY LIKE A PRO . . .
WITH INSTRUCTIONAL VIDEOS FROM **PRACTICE MADE PERFECT**

Whether you're a beginner or an experienced player, PMP Video Courses will teach you new ways to get inside a famous rock "style" and *make it your own!* Imagine mastering a style so completely that your fingers know it inside out, and you can make it part of your own unique sound. That's what PMP can help you do.

Master instructor **Rob Nockowitz** guides you through a mind-blowing analysis of scales, patterns, licks, dexterity exercises, speed drills and much more - all designed to help you learn what the pros know: how to lick a style, conquer a sound, and bend it around to make it your own. Once you get started with PMP, you'll impress not only your friends, you'll impress yourself - ***because PMP unlocks the superstar inside you!***

- **60-Minute Videos**
- **Full Size, Easy-to-Follow Workbook with Each Tape**
- **30-Day Money Back Guarantee**
- **Also Available at a Music Store Near You**

ORDER TODAY! SPECIAL LIMITED OFFER: Order **Metronome Madness** and receive your choice of either **Van Halen Style** or **Clapton Style** at half price! (Offer good only through September 30, 1992.)

FOR COD AND CREDIT CARD ORDERS CALL TOLL-FREE: 1-800-JAMMING

Please Print Clearly

Name _____

Address _____

City _____ State _____ Zip _____

Make check or money order payable to:
Practice Made Perfect
135 Beaver Street, Waltham, MA 02154

C.O.D. Orders add $4.00
MA Residents add 5% Sales Tax.
Allow 2-3 weeks for delivery.

- ☐ **Metronome Madness** $49.95
  If you order Metronome Madness before *9/30/92* pay only **$24.95** for **one** of the following:
- ☐ **Clapton Style** $49.95
- ☐ **Van Halen Style** $49.95

Shipping/handling add $5.00

Total _____

DA ELECTRONICS

The DR160 records up to 16 seconds of music or voice into digital memory, and allows the user to play back the entire recording, or shorter edited segments, to facilitate transcribing or memorizing the material. The playback is mixed with the live microphone input of the user to allow close matching of the two sounds. A footswitch is included with the unit, so the user can play along with his own instrument while the recorded segment plays once or repeats without delays. Playback speed and pitch are continuously variable from full to half, allowing tuning and slowing for careful study.
DA ELECTRONICS
64 LAFAYETTE RD.
SUITE 119
NORTH HAMPTON, NH 03862

AGT GUITARS

Introducing the Renegade Elite 530 (Signature) from AGT Custom Guitars. The Renegade Elite 530 features a rock maple neck-through-body with maple sides; full access to 24-fret ebony fretboard with medium or jumbo frets at 24 3/4" scale. It's designed with custom mother of pearl inlay and side markers and headstock. Because of its unique body design, the Renegade features light weight and excellent balance. Hardware includes vol., tone, 5-way selector, three mini-toggles for series, split and parallel switching, two DiMarzio PAFs and a single coil, Kahler Pro flat mount. Available colors are gloss black, gloss white, scarlet red, canary yellow and bright blue.
AGT CUSTOM GUITARS
8521 OAKFORD DR.
SPRINGFIELD, VA 22152

CELESTION

Celestion is now shipping a new 10" vintage-style speaker, the Vintage 10. This speaker is a response to market demands for a vintage-style 10" guitar speaker. The Vintage 10 has a light cone which breaks up easily, adding a unique voice to the sound of the instrument. The premium-size voice coil and magnet structure make it similar to the legendary speakers of the '60s. However, the Vintage 10 is also a marriage of old and new. It uses a Nomex voice coil former (as does the Vintage 30), which allows the speaker to handle 60 watts while retaining the vintage sound of a paper voice coil. This power capacity allows today's players to use the latest amplifier and effects technology in conjunction with a vintage-style speaker.

Retail price: $99.
CELESTION INDUSTRIES
89 DOUG BROWN WAY
HOLLISTON, MA 01746

CHANDLER

The Riverhead Bass Company is proud to introduce its new line of 4-, 5-, and 6-string original design headless basses. Each model features: 24 frets, ebony fingerboard, 34" string scale, special design active EQ, neck-through-body construction, and deluxe gold plated GOTOH and SCHALLER hardware. Multi-laminated necks and bodies are handcarved using rare exotic hardwoods, and are available in oil or hand-lacquered finishes. Distribution will be limited due to meticulous construction methods and scarcity of woods and materials. For a free color catalog, write: CHANDLER GUITARS
590 19TH ST.
SAN FRANCISCO,
CA 94107-3135

P.J. MARX

After two years of research and development, P.J. Marx announces the introduction of the Stiletto HB pickup. The goal of this design was to produce a Humbucking pickup that is more efficient than most passive pickup designs, with the end result maintaining a greater output voltage than had previously been available. In traditional passive guitar pickups, as the output increases, there is a loss in high frequency response. The Stiletto HB not only overcomes this problem, but the frequency response of passive format has been expanded to emulate the characteristics of active pickup systems.
HEARTLAND
4924 E. 23RD, STE. F
INDIANAPOLIS, IN 46218

RANDALL

The Century 3000 provides the guitarist two independent FET preamps with a complete complement of controls on each channel. Each channel has gain and master volume controls and treble, middle and bass tone controls. The green channel has a pull bright switch, and the red channel has a pull mid-boost switch and a rocker sustain switch. The Century 3000 also has a presence control. These preamps are selected by using the footswitch, which lets the player select the green, red, or both channels at the same time. All of these features make the Century 3000 a versatile guitar combo.
US MUSIC CORPORATION
P.O. BOX 51327
NEW BERLIN, WI 53151

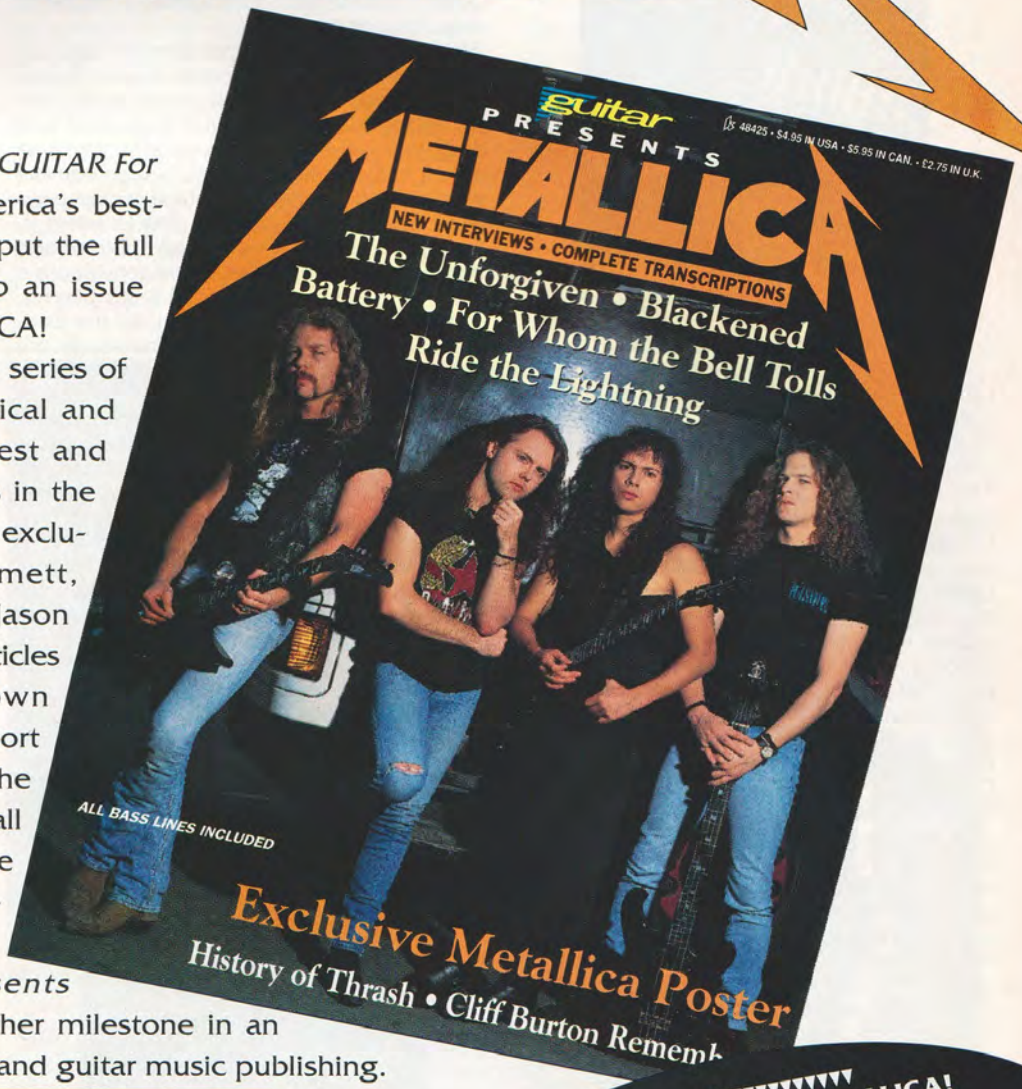
guitar FOR THE PRACTICING MUSICIAN

PRESENTS

METALLICA

For the first time in its history, *GUITAR For the Practicing Musician*, America's best-selling guitar magazine, has put the full power of its musical muscle into an issue containing a single band, METALLICA!

On sale in April '92, the first in a series of Special Issues focusing our musical and editorial excellence on the hottest and most influential groups and artists in the industry today features brand new exclusive interviews with Kirk Hammett, James Hetfield, Lars Ulrich and Jason Newsted—plus classic Metallica articles written by GUITAR's best-known columnists—including Andy Aledort on Cliff Burton, Pete Prown on the History of Thrash, and Wolf Marshall on *...And Justice for All.* Complete with our state-of-the-art transcriptions to five crunching METALLICA earburners, *GUITAR Presents METALLICA!* promises to be another milestone in an unparalleled tradition in magazine and guitar music publishing.



TRANSCRIPTIONS with BASS LINES INCLUDE:
Battery • The Unforgiven • Ride the Lightning
For Whom the Bell Tolls • Blackened

GUITAR Presents METALLICA! hits the newsstands April 28th. In order to reserve your copy by mail, call today or fill out the coupon below.

☎ TO CHARGE BY PHONE: CALL **1-800-331-5269**—9AM TO 5PM EST Mon-Fri.
OR MAIL THIS ORDER TO: MAIL BOX MUSIC, P.O. BOX 341, Rye, NY 10580

_____ copy(s) of **GUITAR Presents METALLICA!**
Subtotal (at **$4.95** each) _____
NY, NJ, CT & TN Sales Tax _____
Shipping & Handling (U.S. -$3.50, CANADA -$5.00) _____
GRAND TOTAL _____
Name _____
Street _____
City _____ State _____ Zip _____
Charge My: ☐VISA ☐MASTERCARD
(U.S. and Canada only)
Acc't # _____ Exp. Date _____
Cardholder Signature _____
☐Check/Money Order enclosed payable to Mail Box Music
Please add shipping/handling as follows for orders shipped within U.S. $3.50; Canada $5.00; other foreign orders $3.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

464A

_____ copy(s) of **GUITAR Presents METALLICA!**
Subtotal (at **$4.95** each) _____
NY, NJ, CT & TN Sales Tax _____
Shipping & Handling (U.S. -$3.50, CANADA -$5.00) _____
GRAND TOTAL _____
Name _____
Street _____
City _____ State _____ Zip _____
Charge My: ☐VISA ☐MASTERCARD
(U.S. and Canada only)
Acc't # _____ Exp. Date _____
Cardholder Signature _____
☐Check/Money Order enclosed payable to Mail Box Music
Please ad shipping/handling as follows for orders shipped within U.S. $3.50; Canada $5.00; other foreign orders $3.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

464B

TRACKS

Buzz Morison

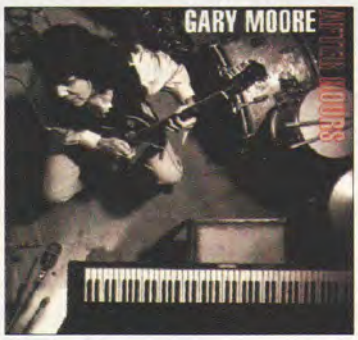
★ CO-ALBUM OF THE MONTH ★

WASTED IN AMERICA

Love/Hate•Columbia

PERFORMANCE: Seething, seamy, sexy, sullen; HOT SPOTS: "Wasted In America," "Spit," "Happy Hour"; BOTTOM LINE: Potent outlaw rock returns from the darkside.

They're back, and if anything, life has become nastier and more full of evil for Love/Hate. This band makes the scariest kind of outlaw shock rock, full of cruddy, careening guitars, heathen, nasty rhythms, maddeningly memorable melodies and wicked lyrics about the sordid fringe of life, sung by Jizzy Pearl in classic diamond sandpaper style. But, as their name implies, Love/Hate is a band of contrasts, and the Guns N' Roses viciousness runs parallel to the band's pure pop roots and affection for Queen-style vocal harmonies. It's this scraping of the savage against the sublime that makes songs about drugs, suicide, social outcasts and raw sex both evil and righteous. It helps to have great riffs, rhythms and hook choruses, the bulk of which are supplied by bassist Spit, who isn't afraid to muddle things with sounds reminiscent of other outlaws, from Jane's Addiction ("Happy Hour") to AC/DC ("Cream") and even King's X ("Miss America"). Guitarist Jon E. Love continues to exploit his masterfully sloppy, thick and crude style, recklessly ramming abrasive sounds and effects into crackling rhythm work and rebellious leads. Love/Hate takes everything to the edge; don't be afraid to follow them over.



★ CO-ALBUM OF THE MONTH ★

AFTER HOURS

Gary Moore•Charisma

PERFORMANCE: Still blue, more soulful; HOT SPOTS: "The Blues Is Right," "Story of the Blues," "Cold Day in Hell"; BOTTOM LINE: A passionate continuation of Moore's blues conversion.

With *After Hours*, guitarist Gary Moore has said he'll never go back to heavy metal. Fans are left to argue the merit of his conversion. It's obvious from the passion and soul he's put into his second straight blues album that Moore is serious, but the conversion isn't complete—he's still a rocker playing the blues, and he's the first to admit it. Few players who developed their chops playing power rock can approach Moore's swooping, confident Les Paul blues playing. *After Hours* is more complete than the exhibitionist *Still Got the Blues*. The songs are varied and soulful, with dynamic, shouting horn charts, cooing backup singers, less of Moore's signature high-octane roaring overplaying and more subtlety and finesse. Check out his pulled-back choruses on the slow burn, "Story of the Blues," or turned-down echo effects on "Jumpin' at Shadows." Throughout, *Hours* has a cool Robert Cray feel, rather than a Johnny Winter hot-wired sound, though Moore still rips chilling, maxed-out choruses on "Cold Day In Hell" and his jam with Albert Collins, "The Blues Is Alright." He nods to many idols—B.B. King, Clapton, John Mayall, Peter Green—but ultimately makes *After Hours* a biting display of new '90s bluesman, Gary Moore.

ADRENALIZE

Def Leppard•Mercury

PERFORMANCE: Good clean fun; HOT SPOTS: "Make Love Like a Man," "Let's Get Rocked," "Personal Property"; BOTTOM LINE: Surely another glossy, multi-tracked anthemic chart-climber.

Nobody makes good, clean, escapist pop-rock like Def Leppard, and despite a five-year wait and the death of guitarist Steve Clark, the band scores again with *Adrenalize*.While on the opposite side of hard rock from Guns N' Roses, Def Leppard does share a time disorder with rock's bad boys: GN'R makes you wait hours for concerts, Leppard years for records. *Adrenalize* boasts the exultant anthemic melodies and Joe Elliott-choir-Queen-influenced choruses that make Leppard the softest hard rock band around, and the band's studio prowess has never been more focused. The Leppard sound is "all down to overdubbing," Elliott says. Sounds great, but can the quintet (with new addition Vivian Campbell) take it to the road? *Adrenalize* is the band's most guitar-oriented album, despite the loss of Clark. Phil Collen has done double duty trying to capture the energy of a band that's thrived on a double guitar sound. His solos are brief, lyrical, clean and to the point ("White Lightning" and "Personal Property" are highlights), while his bevy of overdubs, fills and colors carry the album. The album leans toward mechanical rhythms with touches of B-52's dance, U2 guitar and a tad too much Bryan Adams ballad sound in its '90s update. Skeptics beware, though—it's hard not to immediately start bopping to the album's opener, "Let's Get Rocked," and admit, somehow, Def Leppard has done it again.

WANT SOME?

Roxy Blue•Geffen

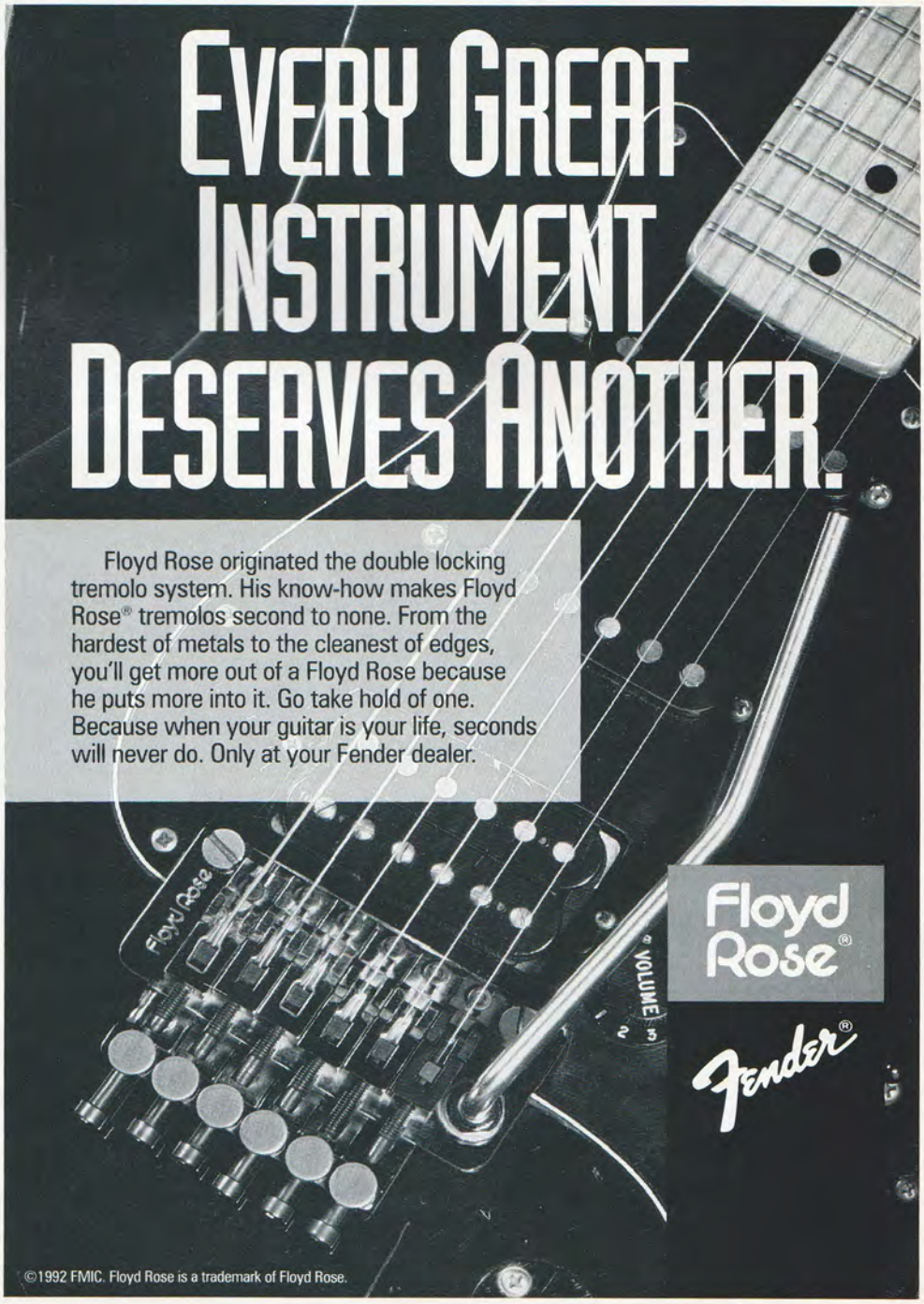
PERFORMANCE: Prime radio rock; HOT SPOTS: "Sister Sister," "Talk of the Town"; BOTTOM LINE: Well-played hard rock in a Van Halen mold.

Call it beginner's luck or good breeding, but guitarist Sid Fletcher and bassist Josh Weil have managed to turn their first band into instant success with Roxy Blue's *Want Some?*. It doesn't hurt that both players are Guitar Institute of Technology grads, or that they come from the great music town of Memphis. Their debut is spirited, sharp guitar rock in the high-definition Van Halen mold. The Blue sound is dominated by Fletcher's skillful inside playing and Todd Poole's appealing singing and hook choruses, even if the band's only concern seems to be girls—at home, on the road and in bars. That lyrical repetitiveness, along with the band's bare-chested posturing and familiar blues-based song riffs, makes *Want Some?* come off at times as generic, if well-played and produced, radio fodder. Fletcher's active Eddie-wild playing helps give the music an edge, though. He also blends modern techniques with a Southern feel on his "Sister Sister" and "Luv On Me" leads, bringing the Van Halen L.A. shine and Tesla's antic enthusiasm together with Lynyrd Skynyrd guitar. And a bottom-heavy tribute to the Who on "Squeeze Box" shows these Memphians' good taste reaches across the ocean, too. It's jumping energy rock for those looking for a plain old partying good time. *Want Some?*

SLAMMIN' GLADYS
Priority Rocks Records
PERFORMANCE: Big and wet; HOT SPOTS: "Bet Your Life," "Lay Me Down In the Roses," "Love Is My Drug"; BOTTOM LINE: Slam-n-jammin' funk-rock-blues trick bag.
Wouldn't you like to meet the Gladys who inspired this strutting band? *Slammin' Gladys* is not your everyday L.A. club band—their '90s funk-rock places a very definite emphasis on big and wet r-o-c-k. Huge grooves, multiple slash-and-funk guitar parts and the cat-scratch vocals of Brooks slam together with conviction, soul, and a loose but hard-rocking purpose. *Gladys*' fat sound and busy, fearless arrangements bring Extreme to mind, as does the way guitarist J.J. Farris spews out licks in every stylistic direction, a la Nuno Bettencourt. His pungent mix of bucking rhythm parts, effects-laden tones and flowing, pocketed solos runs up in your face and down to your feet. He, Brooks, the "bludgeoning" Stephen DeBoard and bassist Alley are a potent combination of bratty, cocksure rockers. Of course, just when you type them as a West Coast Extreme, out comes a Cinderella blues or a Shotgun Messiah blast. Farris even does an audacious Stevie Ray Vaughan turn on the slathering cover of Janis Joplin's "Piece of My Heart." Hailing from Ohio and discovered by Warrant's Jani Lane, Slammin' Gladys is one of the best new bands of 1992, and Ferris is a player worth hearing.

ABOVE BELOW AND BEYOND
Jennifer Batten•Voss Records
PERFORMANCE: Lively and acrobatic; HOT SPOTS: "Cruzin' the Nile," "Tar-zenz Day Off" and "Whammy Damage"; BOTTOM LINE: Impressive stun-gun guitar exhibition.
Jennifer Batten was the first female graduate and instructor at G.I.T. Now she's aiming to become a guitar instrumentalist of the spectacular order. Her debut, *Above Below and Beyond*, contains nearly an hour of Batten's whiz-bang lead contortions. Defiantly unafraid to trample any musical ground, she jumps spryly from funk to metal to fusion, while giving the Great Kat a run for her money with a blurring rendition of "Flight of the Bumblebee." Batten spent time touring with Michael Jackson, and the album shows her to be especially comfortable in funk and soul grooves, even if her tone and attack have a fat hard rock edge. But her predilection for effects and animated melodic leaps and twists aligns her more closely with other notorious stun-guitar teacher/players like Joe Satriani and Steve Vai. After spending much of the record's first half proving her skills, Batten settles in on expansive originals "Cruzin' the Nile," "Tar-zenz Day Off" and "Headbangers Hairspray," getting past showing off and into showing how. And on "Whammy Damage" or "Cat Fight," it's obvious Batten doesn't take the guitar god thing too seriously. There's plenty of chops, substance and style worth hearing on *Above Below and Beyond*.

KING'S X
Atlantic
PERFORMANCE: Huskily contorted but strangely flat; HOT SPOTS: "The World Around Me," "Ooh Song," Tabor leads; BOTTOM LINE: Unmistakably King's X, but falls short of the expected amazements.
King's X has developed a unique style of progressive power trio metal. The band's self-titled fourth album further develops their characteristic blend of pure Beatlesque vocal harmonies, husky songs marked by melodic and rhythmic twists and a floor-rattling heavy guitar sound. Ever-



present are the questioning, thought-provoking lyrics. And the album's brutal, almost smugly difficult musicianship always impresses, especially via Doug Pinnick's massive bass, which combines a Sumo wrestler's mass with the grace of a ballerina, and Ty Tabor's thick, expressive lead ramblings that never fail to lift the band's wordy songs. But *King's X* seems flat, the songs almost too studied, too intentionally mixed-up—too King's X-ish. We've come to expect a lot from this daring band, but nothing surges as powerfully as the album's opening track "The World Around Me." The album never flat-out rocks like its predecessors, and its melodies are darker, denser, "downer" than those on *Faith Hope Love* that pushed the band to new heights of popularity. The band set itself Herculean standards and now may be trying too hard to meet them. Still, few modern guitar bands have developed so powerful and singular a vision, and *King's X* far out-guns and out-heavies most 1992 rock.

BACK TRACKS

FAIR WARNING
Van Halen•Warner Bros.

For a generation of rockers, Eddie Van Halen has had a greater impact on rock guitar than any other player. Despite his unbridled guitar daring and his band's unmatched popularity, Van Halen has remained a whipping boy of the mainstream rock press. 1981's *Fair Warning* was Van Halen's fourth, at once its most eccentric and experimental, but least commercial and popular, album. It was also the first VH record for which the band gained any mainstream critical respect, largely due to the new ground covered by Van Halen the guitarist. *Fair Warning* has become known as the great Eddie album, and despite clocking in at only 30 minutes, 58 seconds, it remains a tour de force of modern guitar, featuring licks and tricks that have become standards of the rock lexicon. Van Halen took more time in the studio for *Fair Warning*, and Eddie challenged himself by layering guitars, exploring fresh sounds and attacks, consciously using a different style for each solo, charting inventive rhythmic territory for the band, and even playing keyboards. The "great leap forward" in his playing, as one press wag called it, prominently featured his characteristic wilding leads on "Mean Street" and "Sinner's Swing!," but also a stunning, almost casual blues run on "So This Is Love?," and an atonal anti-melody lead on "Hear About It Later" that exposed the cavernous depth of his playing. But it was the subtle things, the tapped intro to the album, the swooping melody line on "Dirty Movies," the bouncing, jazzy licks on the sultry, funky "Push Come To Shove," and his remarkable rhythm work throughout, that changed Van Halen's critical image. With *Fair Warning*, the rock press realized hard rock/metal was achieving a new level of musicianship, and that Eddie Van Halen was creating a whole new world of guitar, even if he was in a partying hard rock band. *Fair Warning* still makes critics' skins crawl.

ADVERTISER INDEX

ADA C3
Allparts 132
American Educational Music Publications 73
Atlantic Records 3
B.C. Rich Guitars 71
Carvin Corporation 82
Cherry Lane Video 137
Columbia House CD Club 16, 17
Concert Express 163
Crate 33
D'Addario 12
Dean Markley 67, 148
Digitech 23, 155
DiMarzio 97
Dunlop Manufacturing 162
EMG Pickups 131
Ernie Ball 1
Fender Musical Instruments 169
Fernandes 79
Five Star Music 30
GHS Strings 144
Groove Tubes 165
Grove School of Music 4
Guild 28
GUITAR Back Issues 146, 147
GUITAR Binder 132
GUITAR Callboard Newsletter 6
GUITAR Classifieds 135, 136
GUITAR EXTRA! 140
GUITAR Recordings 142
GUITAR Special Issues 167
Hartke C4
H.E.A.R. 132
Ibanez 10
Integrated Digital Systems 162
KMD 94, 95
Koala Publications 24, 25
Learn To Burn 103
Mail Box Music 74, 75
Marshall 101
Maxima 139
Mechanics of Metal 158
Music Dispatch 159
Musician's Friend 161
Musician's Institute 81
Nady Systems 5
Optek Systems 21
P.J. Marx 156
Paul Reed Smith Guitars 89
Pignose 131
Practice Made Perfect 165.14
Recording Workshop 122
Rock Performance Music 98, 99
Roland 141, 143
Sabine 150
Saga Musical Instruments 131
Sam Ash Music Corporation 132
Samson Technologies Corp. 15
Seymour Duncan 76, 131
SIT Strings 14
Shadow Guitars 34
Shrapnel Records C2
Shure 31
Star Quest 122
Starfield Guitars 157
Steinberger Sound 102
Tascam 152, 153
Telex 90, 91
Thoroughbred Music 164
TVT Records 22
Warmoth Guitars 78
Warner Publications 145
Whirlwind 32
Yamaha Music Corporation 7, 151

REAL POWER AMPS GLOW IN THE DARK.

The ADA MICROTUBE 200 is the first of a new breed of Vacuum Tube Power Amplifiers for the discriminating guitarist. You get an incredible 200 watts of glowing, real tube power packed into an ultra-lite 8 pound, single rack-space.

The MICROTUBE 200 is ready and willing to get your point across. . . from a silky smooth legato to that chunky overdriven power chord.

Don't be left in the dark about Power Amps. Go with ADA and GO WITH THE GLOW!

ADA

ADA AMPLIFICATION SYSTEMS

420 LESSER STREET
OAKLAND, CALIFORNIA 94601
1-800-241-8888

Six new numbers that add up to the biggest value in bass.

The New Hartke 2000

1. Selectable Tube/Solid State Preamps
Play it big with full, brilliant tube sounds. Switch to solid state for extra clarity and definition. Mix them together for amazing new combinations.

2. 10-Band Graphic EQ
Tune up your sound with 10 critical bands of pinpoint equalization control.

3. Rotary Bass and Treble Contour Controls
Add more sparkling highs and clear low end bottom.

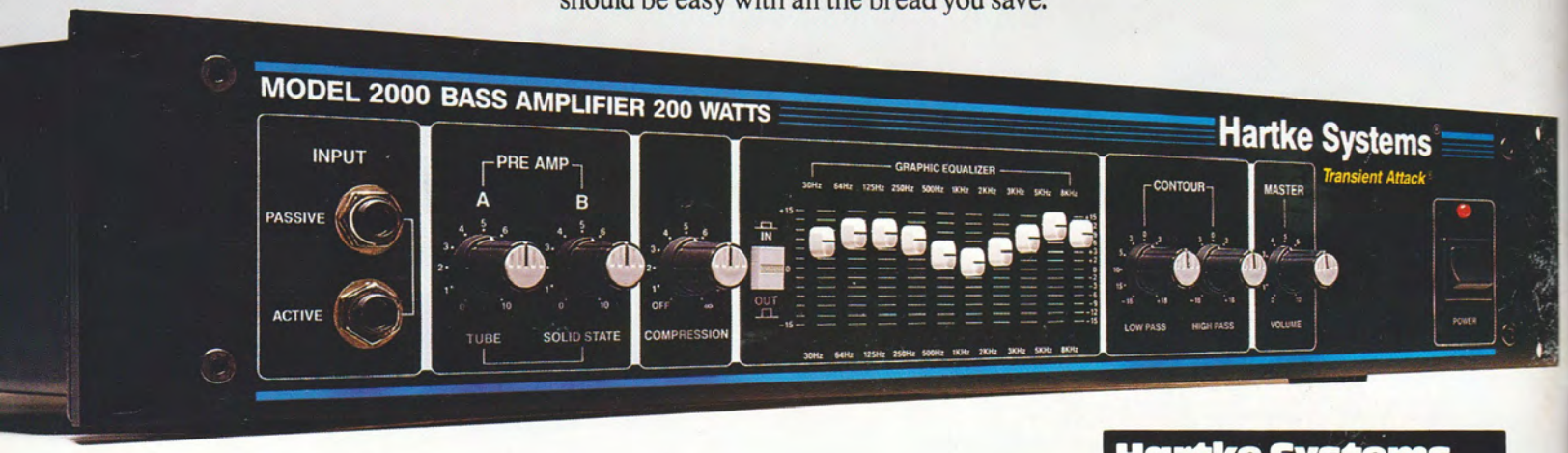
4. Adjustable Compression
Dial in the exact amount of presence and sustain to drive your bass through the mix.

5. 200 Watts Into 4 Ohms
More than enough juice to get you evicted, so watch it!

6. Hartke Sound (A Hartke Exclusive*)
*After all, who's better qualified to give you the biggest sound in bass.

Total: $499 (Suggested List Price)

That's right—all this incredible Hartke sound-shaping and bass power for less than 500 bucks! And if you *are* evicted, finding a new (and better) place to live should be easy with all the bread you save.



Hartke Systems
Transient Attack

Hartke Systems distributed exclusively worldwide by: Samson Technologies Corp., P.O. Box 9068, Hicksville, NY 11802-9068 TEL (516) 932-3810 FAX (516) 932-3815 © 1992 SAMSON